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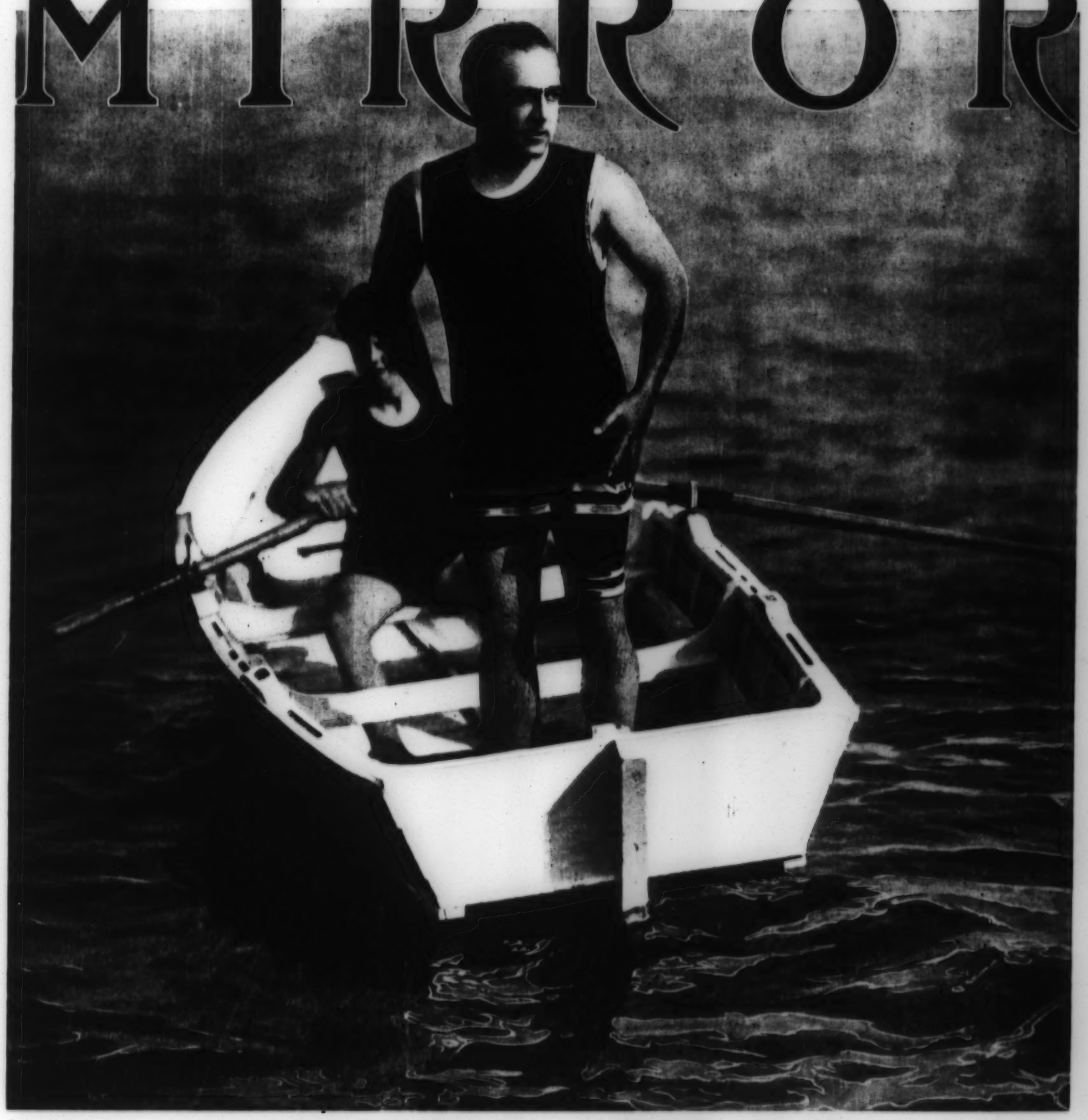
THE NEW YORK DRAMATIC MIRROR



White, N. Y.

ROBERT EDESON AT SAG HARBOR, N. Y.

Thomas Dixon, Novelist, Playwright and Actor

CHARLES DUNLEY BREAKING HIS MOTOR BRONCHO

ADELAIDE THURSTON INCREASING THE POSTAL DEFICIT

ROBERT ADAMS MONTREAL CANADA

EDNA WALLACE HOPPER AND LEONORE HARRIS AT BARRITZ, FRANCE.

THE BASE OF SUPPLIES CHARLES F. MUNSON ON HIS TOBACCO FARM

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To Be Reckoned With.

AN INFLUENCE which wide-awake theatrical managers are seriously noting is that of the Drama League of America, to which THE MIRROR has several times called attention.

From a purely local experiment tried in Evansville, Ill., not more than two years ago, this League now has branches in cities from Boston to Los Angeles, and a membership of nearly 20,000 persons in twenty-five States.

This is not a great showing, perhaps, when the theatre population of the country is considered, but the rapid growth of the League, and the wide territory in which it has at least a sprinkling of members, indicates that it embodies an idea which before long will number as adherents hundreds of thousands of persons.

The formation of local branches of the League is always preceded by a set of questions, addressed to those who are promising possibilities as members, that invariably excite interest. "Do you believe in the theatre as a potential influence for good?" "Do you believe the American theatre can be improved?" "Do you desire to see better plays?" "Do you wish to be kept informed when good plays are here?" "Will you support such plays, when possible, by your attendance?" These are the queries, and there are few among those to whom they are directed that do not show a desire to co-operate in the movement.

The objects of the League are to arouse public opinion, to focus it on helpful measures of action, to enable theatre managers, producers, authors, and players to be sensible of the interest of a large body of people in good plays, to eliminate the worst elements in drama by supporting intelligently the better, and to advertise the good, not to censor the bad. One formulation of the general idea, in fact, puts the purpose in essence as that to band together intelligent theatregoers, who in a measure shall maintain and be the arbiters of good taste in the drama, and who shall encourage American dramatists in the writing of worthy plays, and by giving careful thought and critical study to the recognized standard as well as the current modern drama, demonstrate that good dramatic literature and good dramatic entertainment are not incompatible.

In a few cases, as is natural of any such movement, the dangers of it have been indicated. For instance, when the Boston branch of the League was forming, a scheme to organize a local civic theatre was at once projected. It is not in this direction that the most common benefits of such a movement can be achieved. One danger, too, in such a League is in the selection of the committee which is looked to for judgment upon plays that ought to be patronized and on plays that ought to be ignored by League members. Few such committees, unless exceptional care is exercised in their appointment, can be trusted to eliminate personal prejudice or predilection. Yet as a rule it appears that most of the branches of the League have been fortunate in the selection of committees, a catholic taste along the right lines being generally shown in the classes of drama recommended for patronage. In such bodies, also, there is also the danger of individual dominance for purposes not related to the common welfare.

In Chicago, as well as in other cities affected by the League work, theatrical managers testify to the effectiveness of the body. The committee of the Chicago branch of the League witnessed fifty plays and commended thirteen of them to patronage. It is not to be assumed that all of the thirty-seven plays rejected by the committee were wholly unworthy of patronage by the League; nor is it, perhaps, safe to assume that all of the thirteen plays favorably passed upon by the committee would please the average theatregoer. Yet the fact remains that from such critical examinations of plays there may arise something like a standard of taste that eventually will be accepted by thousands who, following it, will encourage the better efforts in the theatre and thus—through an ignoring of plays not deemed up to the standard—gradually eliminate the undesirable elements among plays. Surely this is a movement to be encouraged, and while the system may have defects at first, it is bound to perfect itself through the general approval or disapproval of the judgments upon which League members act.

The hazards of success for plays are many, and extrinsic circumstances often tend to the defeat of a really deserving drama or the good fortune of one less deserving. It is well known that the first few representations of a play furnish no measure of legitimate patronage related to its worth or the reverse. One good feature of this League is that its committees always pass upon a play as early as possible. And when a bulletin giving to members the decision of a committee in favor of a play is sent out, it invariably requests early attendance. This habit may save from neglect or failure many a good play, which in other circumstances might never have a deserved chance to win success.

An Ancient Deity.

ONE does not hear so much about "the gallery god" these days as formerly, as he is not in evidence as he used to be.

In the days of his greatest influence and glory, the gallery god had few bids to amusement outside of the theatre, and by the same token the theatre itself was largely given over to what are now called the classics, plays of great pith and moment, whose heroics and romanticism worked this deity of the theatre into frenzies of approval.

Yet theatre galleries to-day ought to hold—as they used to hold—throngs that really appreciate good drama and good acting. The gallery god has probably been seduced from his ancient allegiance to the stage by a multiplicity of modern amusements in which the theatre has little part, the most prominent among them being the motion pictures. Though on occasions the upper tiers of the theatre still hold enthusiastic auditors, for there still are good plays, and the love for good drama never will die.

The actors of generations ago esteemed the gallery god above all other witnesses of their work. FORREST and his confreres, like their predecessors, addressed much of their histrionic effort aloft, and even Sir HENRY IRVING used to feel depressed when not greeted by a full gallery.

The Rochester *Herald*, a journal which constantly pays intelligent attention to the ever-changing aspects of the drama, editorially comments upon the possibilities of the gallery to-day. "The gallery god," it says, "is no self-appointed Moses on a Sinai of whim. He is not primly starched up in conventional prejudices or bothered with wonder about the opinion of other folks. He takes the play as he finds it, and he can and will deliver his verdict in a terse and understandable way on the spot." Nobody can doubt this. And the *Herald* makes further suggestion:

> The professional critic who is worried about the proper tag to put on a play might do worse than to sit in the gallery. He may be in doubt whether the thing is art. But if there are handkerchiefs fluttering about him or if there is uproarious enjoyment of the comedian's efforts, he may set his mind at rest, and throw off the responsibility he feels about elevating the stage. If the stage is high enough for the gallery, it will do nicely; a half inch more elevation would spoil the whole thing, and probably stop the career of the piece. And the gallery has its standards. It has no preference for the judgment of the superior person who knows art. But it is quick to sense sincere work on the stage, and it offers to the playwright and players emotions and sensibilities that are not bulwarked with chill restraint and fear of self-betrayal. It furnishes the actor with a target that rings the bell when his shot hits it. After all, this is the sort of criticism that counts.

True as gospel. And the hint to the critic is apt and pertinent. Too many critics confine their professional attention to the effects of a play on the practically emotionless throng in the high-priced seats, and look rebukingly upon the balcony or gallery demonstrations as tokens of vulgarity, whereas, in fact, they are normal judgments both as to drama and acting.

THE USHER

OKLAHOMA seems to be usurping the place in this great commonwealth that Kansas held for so many years.

Kansas, it is remembered, furnished eccentric personalities and strange policies, social and political, for so long a period that almost all matters outside of the routine of ordinary life and conduct came to be attributed to that State and its happy—or unhappy—denizens.

It even sent to Congress a man who scorned socks, and a partial relation of the surprises it furnished to normal mankind reads like the chronicles of a people unique among the world's inhabitants. Possibly the weather—which at this writing is responsible for many abnormal things, and which in Kansas has always spurred people to eccentric action—has always had something to do with it, in spite of cyclone cellars and other precautionary devices.

♠

But as Kansas has fallen from its eminence in eccentricity Oklahoma has risen to take its place. One of Oklahoma's typical towns is Sapulpa, where people have arrived at that state of perfection that bodes ill for other persons—particularly strangers within its gates—who make no pretence to infallibility.

A prominent attorney of Sapulpa—and attorneys there seem to be very unlike attorneys in general these days—the other night, according to a correspondent of the St. Louis *Globe-Democrat*, gathered his children around him and told them that they could all go to the theatre. The special attraction decided upon was a performance in an airdome.

Glancing at the theatre advertisement in the newspaper, he saw that the theatre catered to the family, "only shows of the highest moral character" being seen there. This decided it for him, so the family went to the theatre. But, alas, his disillusionment was sudden.

The theatre was packed with the elite of Sapulpa. Everything went along smoothly until the "show" was about half over, when the morals of this quiet little peace-loving village were so rudely treated. An actor advanced to the centre of the stage. He first perpetrated two or three jokes, "told in the leading theatres of the leading cities." The audience began to stir nervously. Never before had they heard the like. But wait, the worst was yet to come.

A song entitled "Why Did They Build the Ocean So Near to the Shore?" was announced. The music started and the singer, in a low, mellow voice, started in to sing. The first two lines were:

> The peacock is a noble bird,
> But it takes the stork to deliver the goods.

That was as far as it went. The nervousness of the audience quickened into action. Never before had such a thing happened in righteous Sapulpa. Some one in the front row started out. The disciple of Blackstone gathered his children about him and marched indignantly down the aisle to the door.

"Outrageous," he said. "An insult to our fair city and to the fair name of our women."

As he walked his indignation grew, until finally he decided to take action. He marched to the police station, where he swore out a warrant for the arrest of the singer for "disturbing the peace, dignity and safety of this God-fearing community."

The actor was arrested and deposited a bond for his appearance in police court. The next morning the trial was held. It was rich, rare and racy. The indignant citizens, their wives and their children, all pained beyond expression at the shock to their morals, filled the police court to overflowing.

The story of the event is not completed. Perhaps the judge "reserved decision," but that is not likely, as in such a community as Sapulpa all men are alike. At any rate, it is certain that the actor did not sing the rest of "Why Did They Build the Ocean So Near to the Shore?"

♠

George H. Brennan's second novel, "Anna Malleen," is said to be enjoying a sale even beyond that of his first fictional effort, "Bill Truetell," which not only won flattering notices from the literary critics, but delighted a multitude of readers as well.

"Bill Truetell" was compared for humor with that famous tale, "David Harum," which won a high place among "best sellers"; but it was inferior in workmanship, if not in humor, to "Anna Malleen," which will give any reader who takes it in hand a release from life's troubles for the time of its perusal.

It is unusual for a theatrical manager to turn to novel-writing as an avocation, but Mr. Brennan comes honestly by the trade of a writer, as for years he was a newspaper man in Boston; and story-telling is no task for one with such a training.

"Anna Malleen" tells the story of a stage-struck girl who made good—not in the romantic fashion that stage-struck girls think they will make good, but after trials which prove her metal. This character in Mr. Brennan's story is capitally drawn; but for that matter, the novel is filled with types both of "the road" and in the New York environment of minor members of the profession who strive and suffer as none others of any other calling do, for the circumstances in which they find themselves are peculiar.

The book is instinct with knowledge of the conditions under which such people fight their way—some to recognition, others to defeat. But even its more serious passages are enlivened by a wit and humor that mark Mr. Brennan as a very clever writer of this class of fiction.

♠

The Central Conference of Jewish Rabbis, meeting at St. Paul, Minn., on July 4, agitated the elimination of The Merchant of Venice from the public school curriculum of the country on the ancient ground that the play holds Shylock's race up to ridicule. They also banned certain hymns frequently sung in schools, notably "Jesus, Lover of My Soul," "Onward, Christian Soldiers," and "All Hail the Power of Jesus' Name."

The Conference further recommended that no caricatures of the race be permitted on the stage. Some agreement for reciprocal support might be arranged among the Jews, the Germans, the negroes, and the Yankees, tending toward the abolition of those familiar national character comedians from the theatre, and everybody except the confirmed patron of vaudeville would applaud the effort. A sufficient number of those pestiferous types would still exist off the boards to insure them against oblivion.

When Shylock shall have been reduced to the plane of the pariah we may expect the Southerners to put a final stick of dynamite under Uncle Tom's Cabin. Meantime the objection to The Merchant of Venice comes not from the students upon whom it is inflicted, but from their spiritual mentors who are suffering vicariously and needlessly. In a delightful little story Arthur Colton once remarked that the last thing a man learns to do is to laugh with others at his own foibles.

♠

The Declaration of Independence has been rewritten this year by three eminent authorities, and any number of others. It seems a rather fruitless task, particularly appropriate to hot weather.

If the Declaration had waited until the coronation of the fifth George, it doubtless would have waited till eternity. Disturbances had reached a desperate point in 1776, as the mere choice of date must indicate; men influenced by any but the most urgent needs never would have chosen the first hot month for a national divorce suit to be tried by an appeal to arms. Their discontent, not grounded simply in artistic temperament, could permit no further postponement of a cure.

The theatre was not so popular in the American colonies in those days, nor was the theatrical inclination to do things for effect a popular diversion. Otherwise the Declaration would not coincide with the dull theatrical season.

FIVE OF THE SHAH'S WIVES, AS SEEN AT THE WINTER GARDEN IN "SCHEHERAZADE"

THOMAS DIXON

NOVELIST, PLAYWRIGHT, ACTOR AND HOST

THE topmost branch of Thomas Dixon's roof-tree, known as the library, afforded him, between its leaves, the luxuriant foliage of surrounding books, a wide view over the Hudson, as he sat at his desk. The western sun, slipping down toward the violet palisades, caught through vaporous veils only fleeting glimpses of a world in a reverie. The river that races out of the north, had apparently forgotten its urgent errand, and lagged slowly seaward, a broad sweep of faintly bluish gray, except where the sun burnished its surface into dim silver. White sails crept lazily along, and larger river boats slipped silently by, trying in vain to distance their wakes of white.

"On clear days," said Mr. Dixon, pointing into the misty confusion of roofs and towers away to the south, "we can see the Statue of Liberty, but Liberty is not for all days.

"I recall the first time I came into the city down there, nineteen years ago, with the intention of doing the whole town in a night. True, there wasn't so much to do then, but the resources of New York were beyond me, and I have not caught up with them in the two decades since. The metropolis has changed somewhat."

Mr. Dixon has changed with the metropolis, in feature, if not in figure. His length of stature and his comparative lankness suggest consanguinity with Uncle Sam, and his face has many of those strong, bold lines associated with our national patron saint—a determined jaw, a firm mouth, a strong nose, spirited dark eyes deep set under dark brows, a forehead with large conceptions behind it, and black hair well snowed by time.

"Even as a youth I was crazy to go on the stage. In fact, I played three nights with Richard Foote, an adventurer from San Francisco. A wonderful aggregation we were, each one putting up the money for costumes that never came, and thus supplying the manager with funds to float his enterprise. At Herkimer, Oneida, and Fulton, I appeared as a duke in Richard III. There was no fourth night, for my resignation apparently caused the collapse of the entire company. I paid my chum's way back to New York, and shipped myself to North Carolina to take a hand in politics."

The ex-politician still speaks with a trace of his Carolinian accent, broadening a few vowels and slurring a few consonants. He is unmistakably a Southerner, although contact with Northern and Western tribes has modified his local traits.

"In those days, politics in my State were simple." Mr. Dixon smiled as he looked out at the deepening shadows on the Palisades. "Before I was twenty-one, I had been elected to the Legislature. Without being nominated at all, I simply announced my candidacy and beat my rivals. Five days later, I celebrated my birthday, so no action was ever taken against what was really an unconstitutional proceeding." Although Mr. Dixon was unable to vote at his own election, public opinion seems to have decided that anybody who wins a political victory under such a handicap is entitled to his laurels.

"Twenty years later, I had begun publishing novels. I had a theory that no man under forty had much right to print a book of that sort, because he had not lived and experienced enough to know the significance of the world. A life should be brimming full, as a volume has to be filled from it. I permitted myself, however, the luxury of my first novel two years before the approved forty."

Rules and checks of this sort are rather futile among the arts. Jane Austen wrote the most delightful novel in English literature before she was twenty-one, and before she had hardly seen the world beyond the hedgerows surrounding her father's parsonage at Steventon.

"In all my novels and plays dealing with the race problem, I try to bring my audience up against a dead wall. I want them to see that the conflict between the two races is absolutely irreconcilable. The Clansman presents the social aspects of the question, and The Sins of the Father, my new play, treats it from the domestic point of view. Physical contact, mere proximity of the two races, is a constant menace, no matter whether they meet as equals or as master and servant."

THOMAS DIXON

Commentators have frequently remarked the incongruity of denying the social equality of the black race, and of intrusting to superstitious, though well meaning, negro nurses, the care of the young. Is there any argument for surrendering children in their plastic years to influences which are admittedly inferior?

"Colonization," continued Mr. Dixon, "appears to me the one and only solution of the race question. Negroes are not assimilable, and their continuance among us simply renders the problem more and more acute. Some State should be set aside for them or some territory across the ocean. The faint-hearted Liberian scheme failed because it was never undertaken with any determination.

"Spain expelled the Moors. It took eight hundred years, but the deed was finally accomplished. On that basis, I reckon that we can expel the negroes in two hundred years. True, the expulsion of the Moors reduced Spain to desuetude. Enfeebled, worn, and exhausted by the struggle, the country has never amounted to much since then. The Moors, you must remember, were a highly civilized race, with an art of their own and with other marks of cultivation. They had once conquered the Iberian Peninsula, and were by no means destitute of resources for this conflict.

"The negro, on the other hand, is thousands of years behind the Aryan race, and never had the elements of strength which characterised the Moor.

"Education is the only possible means toward assimilation, but that would take countless years, for the negro is hardly out of the jungle. Aryans cannot wait for him to catch up, nor can they go back to meet him." It would be interesting to look forward a few thousand years to see if the Aryan ever gets too far out from the jungle toward a premature dotage when the negro is at the full tide of his powers. "Education," added Mr. Dixon, "simply develops what already exists potentially; it creates nothing new. Moreover, it simply causes suffering to the negro, for, after he is educated, we refuse him the equality to which he then may make some just claim. I have only pity for the tragedy of the negro and sympathy for all those that suffer by it.

"I believe in the mixture of Aryan races with each other because they came of the same stock, but I do not believe in the union of Aryans with Mongolians or Africans. Lafcadio Hearn, who started out with a faith in such unions, in his latter letters retracted his arguments, for he had changed his mind."

Yet, unfortunately, this very mixture of black and white goes on continually, more particularly in the South where the percentage of negroes is greater. There lies the real problem that inexorably demands one of two answers—social equality or national ruin—or possibly both.

"The Nigger seemed to me a most skillful, philosophical argument for the mixture of races, the old doctrinaire abolitionist idea from New England put in dramatic form. I couldn't imagine a better presentation of the theme that the two young people ought to forget his drop of African blood and be happy. That was the impression Sheldon's drama left on me, and that, I take it, was the purpose of the plot. The South would not for a moment listen to the final scene in which the girl offered to marry the hero. Had that scene been eliminated, the drama would have been successful in the South, for Sheldon constructed a series of thrilling and highly dramatic episodes.

"I have always been immensely interested in plays as a writer, but this Winter as an actor, I learned many things about pleasing audiences that I never should have discovered in any other way. My experience has convinced me that my play which failed, failed because it was miscast. In his memoirs, Daniel Frohman remarks that few plays fail through poor acting. I disagree with him so thoroughly that I shall never again allow myself to be influenced by personal considerations in choosing a cast. Even if a man is in desperate need of money, I will not jeopardize a play by placing him in a role where he does not fit, for it ruins the play without benefiting the man.

"An actor must convey the fundamental idea of the author or he overturns the equation of the reasoning and destroys the logic of the drama. He must not only comprehend the entire significance of his role, but also depict it so vividly that others cannot help seeing it. He must be the type for which the role calls, and furthermore, he must have individual personality enough to inspire the type with animation.

"I took the utmost care in casting The Sins of the Father, and two companies played it with great success through the South and the West for thirty weeks. Unluckily, our Chicago engagement was during Lent, at the end of a political campaign, in the Princess Theatre over which two managers were waging war, and on three days' notice, which gave us insufficient preparation. I knew what would happen, and it did.

"Elsewhere, however, the sensation caused by The Sins of the Father convinced me that care in casting a drama is not labor wasted. Two persons in the cast were absolutely fitted to their parts. Mrs. Craig not only conveyed my ideas, but she doubled the value of the part by her personality. Ethel Wright, chosen from fifty-two candidates, was the visible personification of the simplicity and the sincerity required of the heroine.

"The leading part was the old Southern gentleman who had a child by a negro, but who must attract the sympathy of the spectators from the moment he appears on the stage. They must see that though caught

(*Continued on page 7.*)

THE MATINEE GIRL

THAT Maxine Elliott has been chosen for Domini in The Garden of Allah argues that the feast of pictorial beauty in preparation by Liebler and Company for the opening of the Century Theatre under their management will be enriched.

Goeth the story that Author Hichens, gratefully observing her across the table at a leisurely English banquet, saw instantly how much more closely she approached his summary of the seeker of experiences in Africa than any actress he had met. After dinner he repeated to her the description:

"Domini, with much of her mother's dark beauty, had inherited much of her quick vehemence and passion, was also gifted with brains and with a certain largeness of temperament and clearness of insight which Lady Rens lacked. Domini was thirty-two, unmarried, and in a singularly independent—some might have thought a singularly lonely—situation. Lord Rens had recently died, leaving Domini, his only child, a large fortune.

Domini went to Africa, treading the ground which George Tyler, Hugh Ford, and Edward Morange traversed, following her footsteps, two months ago. Of her journey the author says:

"Here was a vague pilgrimage, as many pilgrimages are in this world—the journey of the searcher who knew not what she sought. And now, as she lay in the dark, and heard the rustle of the warm African rain, and smelt the perfumes rising from the ground, she felt that the unknown was very near her—the unknown with all its blessed possibilities of change."

No, dear Matinee Maid, Donald Brian will not play the title-role in his first starring vehicle, The Siren. Is it not Julian Eltinge of whom you are thinking?

The most brilliant vacation being enjoyed by any transatlantic wandering mime is that of Kitty Cheatham, who after stirring the London newspapers to rhapsodies by repeating at the Little Theatre the same exquisite programme we enjoyed here at Easter, causing them to proclaim her the most welcome American visitor to London, achieved social triumphs equaling her artistic success.

She was one of the guests at the dinner given by *Punch*, another at the St. James Palace for the Indian Prince, and more recently a banquet at the old College of Heralds for Lord Scott. While this is being written she is crossing the English Channel, the shortest, so the sanest and the safest route, that by way of Dover and Calais, to Paris, to pay a visit to the Russian Military Attache and his wife.

True to her pronounced Gallic proclivities, Beverly Sitgreaves, who though a Carolinian, harks back to an ancestry from Normandy and Paris, is dashing across the Atlantic for a petit holiday in France. It will be indeed petit for the star of Maggie Pepper. Rose Stahl, who is resting in Ireland, will return Aug. 18, and directly afterward rehearsals will begin for the New York production of the Klein play which is to open the Harris Theatre the last week in August. Included in Miss Sitgreaves's breathless itinerary is a visit to Madame Bernhardt in her fortress home at Belle Isle in Brittany.

That wilfully blind critic who thinks he knows actors because he knows the surfaces they present in playing many parts, and who has said in and out of print that their vacations are a farce because they would be wretched when off the burning pavements of Broadway, might have learned another of his greatly needed lessons by a little journey to Staten Island. The trip would require no more time than he absents himself from acts in the plays he criticises, and the results might be salutary.

In the highest story of a romantic, high-towered house, in a dim, tree-guarded garden, overlooking steamship dotted and star lighted New York Bay, he would find the experienced stage-manager, Walter Craven, smoking the slow pipe of content, and dreaming himself again in England, whose heart the old stone house in the garden so nearly resembles.

And that successful actor of unctuous clerical parts, John Findlay, he would find sitting on the square veranda—they give it the comfortable name "porch" on Staten Island—in his new home at 52 Wall Street, New Brighton, as unlike the Wall Street of Manhattan as the condition of a saved is different from that of a lost soul, in the new yellow Queen Anne's cottage, bought last month, saying: "Yes, I'm glad my season in Excuse Me has ended. It gives me a chance to pull the weeds in my garden."

He would find Agnes Findlay, his wife, player, too, of many parts, talking to a visiting committee about whether cherry preserves "keep" better if you use a little less sugar than pound for pound, and whether if you keep a vacuum cleaner it is necessary to send your rugs each Summer to be steam cleaned. And this is no fad of the John and Agnes Findlays. They chose the quiet of the wooded island for their habitat twenty-four years ago, and when they have moved it has been only to find spots more quiet, more wooded and farther from the sometimes burning, sometimes slippery pavements of Broadway.

Mrs. Aphie James celebrated the glorious day of flags and high temperature at the Brighton races. Mrs. James is spending the Summer at one of the Louis James villas at Monmouth Beach, N. J. Next month rehearsals for the revised and improved Judy O'Hara will begin, probably at the seashore resort, as was the custom of the Louis James players for many years, after which his widow will start on a tour of the South and West in that play, opening at Charleston, S. C., Sept. 11.

The two most militant names of stage women are Ida Conquest and Josephine Victor. Miss Conquest's was a birthright. Miss Victor's she swiped—beg pardon, snatched, I should say borrowed—from her brother, who bears that Christian name.

"Beth" Franklin, being of most friendly spirit toward her star, yet mindful of the proprieties that hedge round stellar folk, addresses Amelia Bingham as "Twinkler." When John Mason was leading man for Virginia Harned he skirted the distinction that doth hedge the chief player by dubbing her "Stella."

Julia Dean, having closed her season with The Lily June 29, is enjoying home comforts after road tortures, with her mother and sister, at their White House at Harmon-on-the-Hudson, N. Y.

Hugh Ford, wiping his brow of its dripping Niagara last week, asserted that thought has power to exorcise bodily torture. When some one glided, or shuffled, according to sex, into his office at the Century Theatre last week, making bromidic observations about the weather, the general stage-manager of the Liebler Company summoned prophetic visions of a snowstorm late last April. No, it isn't a typographical error. I mean April. The scene was Cherbourg. The time the last day of the changeable month. The dramatis personæ were George Tyler, Hugh Ford, and Edward Morange, who will be responsible for the magnificent scenic effects of The Garden of Allah, with which the Century will open its Autumn season.

HUGH FORD

Greeting a Sahara ruin with his Broadway smile

A prairie blizzard, born of the womb of chaos, had somehow mistaken its goal and settled in and about the fortress landing at the gate of France. Mr. Tyler ordered his chauffeur to prepare the car he had brought from America for the journey to Paris.

"But," protested Mr. Ford, gazing into the eye of the storm.

Mr. Morange, struggling with two snowflakes that had invaded his windpipe, made the same succinct remark.

Mr. Tyler, placing his arms akimbo at the waist of his flapping coat, which the borean wind was doing its best to snatch from his body, surveyed them with the derisive glance that has tamed hundreds of rampant players.

"It was a great oversight of mine," he reflected.

"What?"

"Not to bring a twin perambulator along for you two fellows. We are going to Paris now."

They went, though the wind howled execrations at the bold Americans, though the snow freezing into missiles of solid ice as it fell cut their faces and hardened the tears upon their cheeks, though their marrow hardened to such consistency that it will never again resume its normal semi-fluid form, though their eyes have an expression of strain and frostiness that will never be quite eliminated. They went to Paris, though they had to remain all night in a fisherman's hut, and were within a nail paring of being arrested as spies seeking information for this Government on the military reservation upon which they had trespassed unknowingly in the Dantean darkness of that most memorable of all their midnights.

They went to Paris, though they arrived when the blizzard chose, twenty-four hours late.

'Tis that freezing memory which Mr. Ford summons to aid him through sweltering days and humid nights. It was a few hours after his final escape from the blizzard that he was snapped for the picture which appears on this page. His abiding gratitude, you see, is reflected in his countenance.

A long leading man who resembles Tim Murphy stood on the corner of Forty-second Street and Broadway, observing somnolently: "I'm in favor of celebrating Father's Day. Corse I am. But 'spose they did have a Father's Day here, well, say, how many fathers would there be, and who would know—I mean how would a fellow be sure that his—oh, never min'. Come on'n have a drink."

THE MATINEE GIRL.

DRAMATIC PRIZES AT HARVARD.

The Student Fund Committee of the MacDowell Club of New York city has offered for 1911-12 a fellowship in dramatic composition at Harvard with a stipend of $600. It is to be awarded to a student in dramatic composition who may need pecuniary assistance. Every student who takes this course, known as English 47, is required to file an original play with Professor Baker by Aug. 1, and every candidate for the fellowship must file a three-act play. The fellowship is open to Harvard and Radcliffe students. Last year it was awarded to Charlton Andrews, Valley City, N. D., for a play called The Undertow.

John Craig, manager of the Castle Square Stock company, Boston, has also renewed his offer of $500 for next year. Half the sum goes to the University Library and half goes to the student of Harvard or Radcliffe who submits to the judges the best play before Sept. 1. The play, which becomes the joint property of Mr. Craig and the author, is produced at the Castle Square Theatre for its premiere. Last year Florence Lincoln, of Radcliffe, won the prize with a play called The End of the Bridge, which ran for more than a hundred performances. The judges are Mr. Craig, Professor Baker, and Horace B. Stanton.

THOMAS DIXON.

(*Continued from page 5.*)

in a trap which he set for himself, he was not despicable. The actor in this part, unfortunately, didn't land a thing, so to save the play I took the place myself.

"Whether The Sins of the Father opens in New York next Autumn depends on my satisfaction in casting it. I am no trained actor to appear on Broadway, and unless the vacancies are filled to suit me, I shall not tempt the critical fates of the metropolis."

With all his enviable successes, Mr. Dixon keeps a level head on his shoulders and a clear eye in that head. As long as his shrewd insight does not succumb to the perfumes of victory, his battle flags need no other watcher.

"One thing I appreciate as never before—the pit falls lining the actor's path, especially the temptation to intellectual laziness, stagnation, and death. After once getting safely started in his part, he hasn't a blessed thing to claim his mental effort, and unless he exerts his will enough to read or to study, he simply loafs away his leisure. It may be difficult to pursue regular work in irregular hours, but unless he surmounts the difficulty, five or six years will put his brain so sound asleep it will never wake up. That's the gospel I'd preach for actors."

Mr. Dixon is one of the divines who follow their own teaching. There isn't an idle bone in his anatomy. He is alert mentally and physically, fond of sailing and shooting in Virginia, and equally ready to dig through volumes in his library. Leaning against his broad desk were files of daily papers from Raleigh for the years following the Civil War, a part of the reading he had done for one of his novels. On the desk, beside an orderly pile of fresh manuscript, lay his last finished product, a copy of "The Root of Evil." Many of the pictures on the walls were photographs from his dramas, monuments to his energy, and the books on the shelves had all been read, if worn bindings are reliable witnesses.

Mr. Dixon's industry may have filled most of the room, but his optimistic humor chose the motto set in the bricks between the fireplace and the mantel above: "I'm an old man now—I've had lots of trouble—and most of it never happened."

CHAUNCEY L. PARSONS.

AT THE THEATRES.

TERRACE GARDEN.—The Jose Van den Berg Opera company, which opened a Summer season of light and grand opera at Terrace Garden on June 26, the opening performance being Carmen, closed their very short season on July 3. The bill for the second week was to have been Pinafore, of which only one performance was given. The cast included Corinne as Little Buttercup, William Blaisdell as Sir Joseph Porter, Edward Clark as Captain Corcoran, Henry Norman as

Bangs, N. Y.

GEORGE TOBIN

as Sir Joseph, in juvenile production of "Pinafore"

Dick Deadeye, John Dunsmuir as Ralph Rackstraw, Reina Lazar and Dixie Gerard. Many reasons combined to render further performances impossible. The company of fifty-five members had not been paid for their first week's efforts. Manager and Promoter William J. Block promised settlement on Monday, but in the meantime disappeared. The heat, too, had interfered with patronage. Jose Van den Berg, leader of the orchestra and sponsor for the name of the company, declares that the plan of offering dinner, opera, cabaret show and taxicab home, all for the sum of $2, is feasible, and that the company may be reorganized in a few weeks to continue the idea. Mr. Berg was not financially interested in the present venture.

CASINO.—The hot weather has interfered with Pinafore at the Casino, and the production closed on July 8, to reopen, however, in August. The original all-star production was for four weeks only, but the revival was so successful that the run was extended till July 8. If the extreme hot weather had not come the production would have run all Summer. The cast had undergone considerable change. Viola Gillette had replaced Marie Cahill as Little Buttercup, Robert E. Graham had taken Henry Dixey's place as Sir Joseph, and Christine Nielsen had succeeded Louise Gunning as Josephine.

FOLIES BERGERE.—The revues at the Folies Bergere closed Saturday, July 8, but are announced for revival on July 31. The short intermission will give the company an opportunity to rest. Grace La Rue had succeeded Ethel Levey in the revues, while Miss Levey became one of the feature acts of the Cabaret Show. This week Miss Levey is appearing on Hammerstein's Roof-Garden.

GEORGE M. COHAN.—The record run of Get Rich Quick Wallingford will not be interrupted by the hot weather. The play will be continued at the George M. Cohan Theatre through July, August and September, when the New York company will be sent to Boston for a run. The Wednesday matinees, however, will be eliminated from the weekly performances until further notice. Rose Lubonn has replaced Frances Ring in the leading feminine role in Get Rich Quick Wallingford. Miss Lubonn will be recalled as a member of Going Some when that comedy was presented at the Belasco Theatre. Recently she has been assisting Bert Leslie in a vaudeville sketch. Frances Ring, who has leased a cottage at Rye Beach for the Summer, will return to the Wallingford cast in the course of two or three weeks.

WINTER GARDEN.—The season of Russian dances at the Winter Garden closed Saturday for the Summer, but will reopen early in August.

BROADWAY.—The Shakespearean season of E. H. Sothern and Julia Marlowe was brought to a premature end on July 4 by the terrific heat. The engagement was to have closed on Saturday night, but Miss Marlowe's physical condition made the earlier closing advisable. The Monday evening's performance of Macbeth was the only performance last week.

ACADEMY OF MUSIC.—Charles F. Rice's dramatization of A. Conan Doyle's novel, "Sherlock Holmes," was the Academy of Music offering of last week. Though in its forty-third consecutive week and in spite of the heat, the players worked with their usual spontaneity. The cast: Sherlock Holmes Theodore Friebus; Dr. John Watson, Cameron Clemens; Jonathan Small, John T. Dwyer; Athelney Jones, Julian Noa; Mr. Wiggins, Harry Huguenot; Tonga, William H. Evarts; Major John Sholto, Jack Bennett; Lal Chowdar, Jack Cobb; Mordecai Smith, William E. Bonney; Jim Smith, Mr. Bennett; Officer, Mr. Cobb; Mary Morston, Priscilla Knowles; Mrs. Sholto, Norma Winslow; Mrs. Hudson, Kate Blancke; Bessie, Clare Weldon; Mrs. Smith, Miss Blancke. This week, Oliver Twist.

METROPOLIS.—Cecil Spooner's Stock company reverted to the sentimental and melodramatic last week when Only a Shop Girl staggered through its weepy way. The girl was Ricca Scott; the brave little heroine, Josie, was Cecil Spooner, and Rowden Hall played the wealthy hero. The most notable incident,

THE STAGE BIRTHDAY CALENDAR

PAUL GILMORE

July 12.

DOROTHY TURNER, who appeared in The Third Rail in Connecticut, this piece having been seen at the Bijou Theatre a fortnight ago, with a wholly different cast, the title being changed to Baxter's Partner.

HERSCHEL MAYALL, stock leading man, popular with theatregoers in San Francisco, St. Paul, Minneapolis, Cincinnati, and Pittsburgh, and now playing with the Vaughn Glaser Stock in Rochester.

CHARLES FISHER, the inimitable character actor, long identified with The County Chairman and for the past two seasons seen with John Barrymore in The Fortune Hunter. This is the birthday also of his daughter, Bessie Fisher.

DALLAS ANDERSON, now with the Ben Greet Players.

ERNEST BAXTER, last seen in The Cub.

July 13.

MARGARET SAYRES, at the Criterion Theatre last season with Otis Skinner in Sire and now a member of the stock at the Colonial Theatre, Cleveland.

DAWSON MILWARD, a popular London player, last seen with Arnold Daly in Arms and the Man, before which engagement he originated one of the leading parts in Pinero's Preserving Mr. Panmure.

FANCHON WALLACE, who for the past two years has been on tour as Jeanette Logan in Human Hearts.

EDWARD LYNCH, who during 1910-11 appeared with the Fox Stock, at the Academy of Music, with the Eva Lang Stock, Omaha, with Mildred Holland in The Triumph of an Empress, and now is playing leads with the Poli Stock, Worcester, Mass.

HILDA ANTHONY, who originated Emma Brooks in the London production of Paid in Full.

July 14.

WALLACE EDDINGER, who deserved a better fate than was his last season, which he divided between Bobby Burnit and The Aviator.

PAUL GILMORE, who has been starring on tour this season in The Bachelor and The Mummy and the Humming Bird.

JESSIE MILLWARD, who, it is to be hoped, will have better opportunities when next she appears on Broadway than she had last season in The Girl in the Taxi.

HARRY CLAY BLAYNEY, happily recalled in a number of popular successes, such as The Limited Mail, A Boy Wanted, Jack and the Beanstalk, Across the Pacific, The Boy Behind the Gun, and many others.

CHARLES A. MASON, the German comedian, now appearing at the Jardin de Paris in The Follies of 1911.

LAURA BUTLER, happily remembered in the original production of A Gentleman from Mississippi, at the Bijou Theatre.

J. CHEEVER GOODWIN, author of the books of Evangeline, Wang, The Merry Monarch, Lost, Strayed or Stolen, and a number of others.

July 15.

MARIE TEMPEST, last seen here in Vanity Fair, at the New Theatre, and who is returning to this country in October in a new Jerome K. Jerome comedy.

JOSEPH O'MARA, who has sung in this country in The Highwayman, The Three Dragoons, and Peggy Machree.

MADAME SCHUMANN-HEINK, the popular contralto singer.

WILLIAM WINTER, the dean of American dramatic writers, so long on the staff of the New York *Tribune*, and who nowadays contributes various articles upon the drama to leading magazines and newspapers.

VIOLA TREE, daughter of Sir Herbert Tree, and who has abandoned the dramatic stage for that of grand opera, at present studying in Milan, where it is said she will make her operatic debut next November.

JACK BARNES, last season seen with Guy Bates Post in The Nigger and now with the Worcester Theatre Stock, Massachusetts.

ALFRED HERTZ, who conducted the first performances in this country of both Wagner's Parsifal and Strauss's Salome, at the Metropolitan Opera House.

MASTER RAYMOND HACKETT, who appeared with Margaret Anglin in The Awakening of Helena Richie, and more recently with John Mason in As a Man Thinks.

JESSIE MILLWARD

July 16.

GRACE FOX, who for the past twenty consecutive years has been a member of Corse Payton's forces and is now appearing with his stock company at the Grand Opera House.

MALCOLM WILLIAMS, highly praised for his work in Madame X during the past two seasons and in other roles.

EDWARD EARLE, late with Marie Cahill in The Boys and Betty and last season with De Wolf Hopper in A Matinee Idol.

CHARLES R. BURROWS, the past two years with Sam Bernard, appearing in The Girl and the Wizard and He Came from Milwaukee.

WALTER BECK, who received his training in a round of Shakespearean roles with the Ben Greet Players, and who recently concluded a special engagement with Corse Payton's Stock, playing in Wildfire and Sweet Kitty Bellairs.

MELVILLE G. ROSENOW, who made his debut with John Drew in Jack Straw in 1908, since when he has been seen with William Faversham in Herod and Margaret Illington in Until Eternity.

July 17.

NANNETTE COMSTOCK, seen early last season with Blanche Walsh in The Other Woman.

GEORGE LE GUERE, the past two seasons with William Hodge in The Man from Home, and now playing with the stock at Elitch's Gardens, Denver.

CARNEY CHRISTIE, who has been successful the past two years as Pietro in The Climax.

July 18.

RUTH HOLT BOUCICAULT, who supported Margaret Anglin last season, appearing in Green Stockings.

FRANCES YOUNGE, who appeared at the Criterion Theatre as the Mother Superior in Thais.

KITTY WOLFE, the popular soubrette, who married Harry Clay Blayney at her home in Chicago on Oct. 12, 1903, since when she has appeared exclusively in his support, in melodrama and vaudeville. JOHNSON BRISCOE.

beyond Miss Spooner's splendid work, was the realistic manner in which the players wore their fur coats, muffs and scarfs in spite of the intense heat. This week, the farewell week of the company for this season, is devoted to a production of Monte Cristo. The Blaney-Spooner Amusement company has contracted with the American Seating Company for new chairs throughout the entire house. It has also contracted for the recarpeting of the house. The house will open again with Cecil Spooner and her company on Saturday, matinee, Aug. 5. The box office will remain open all Summer for season subscriptions.

GRAND OPERA HOUSE.—As their last offering of the season the Corse Payton Stock company repeated Elinor Glyn's Three Weeks at the Grand Opera House last week. The popularity of its earlier presentation, about three weeks ago, made a repetition possible.

PALISADES PARK.—The Aborn Comic Opera company at Palisades Park Casino is singing King Dodo this week. The cast includes Eleanor Kent, who was starred in King Dodo for two seasons in her former role of Piola. The title-role has been assigned to Robert Lett. Greta Risley has her original role of Queen Lil. The rest of the cast includes Harold J. Rehill as Fedro, Harry Llewellyn as Dr. Fizz, Ralph Nicholds as Sancho, Charles Udell as Mudge, Gypsy Dale as Angelo, and Anna Wilkes as Annette. Charles H. Jones, who staged the original production for Henry W. Savage, in which Raymond Hitchcock was advanced to stardom, has produced the revival for the Aborns.

CENTURY.—For the second week of Elliott Schenck's pop concert on the Century roof programmes similar to those of the first week will prevail. One or more operatic selections will figure on each night's bill, and there will be a liberal sprinkling of Strauss and Waldteufel waltzes, Schubert songs and compositions of like character., Thursday will again be the Wagner night—that is, the first half of the programme will be made up exclusively from the works of that composer. Sunday's programme will be made up from the selections that proved most popular during the week. Among the soloists will be Ros Eaton, who sings Tuesday and Sunday nights.

POP CONCERTS ON THE CENTURY.

Elliott Schenck's Orchestra gave the first popular concert on the roof of the Century on July 3. A more satisfactory spot for such a performance could hardly be imagined. The numerous doors of the semi-circular hall were opened to catch whatever breeze was stirring, but most of the patrons preferred to find seats on the terraces that were open to the night air. Waiters were kept busy distributing mild beverages to the patrons, commendably assisting the labor of keeping cool.

Mr. Schenck had selected a cheerful programme of light classical music, ranging from his own Arrow Maker Overture and Victor Herbert's American Fantasy, to Wagner's Kaiser March and Tschaikowsky's March Slav. Madame Hissem de Moss gave two groups of songs. She has a delightful voice, clear, smooth and animated, which she uses with particular taste.

As New York offers no rival for this venture, and as it affords one a pleasant way of passing the evening, the "pop" concerts should be well patronized.

Another soloist of the week was Charlotte St. John Elliott, recently from the Metropolitan Opera House.

A PRIVATE THEATRE.

Mrs. Edson Bradley is adding to her Washington residence in Dupont Circle a private playhouse which can be used for her elaborate entertainments. More than $100,000 will be spent on a building which will hold about 500 spectators. The auditorium will be used also for a ballroom, and from it will open a conservatory and a banquet hall. Cypress will be used for the woodwork, and the ornaments will be from the Bradley collection. Probably a good many charity performances will be given in the Bradley Theatre.

CLYDE FITCH MEMORIAL AT AMHERST.

President Harris, of Amherst College, announced at the alumni dinner on June 28 that the parents of Clyde Fitch have given $20,000 to the college to further dramatic interest at Amherst. Whether the money will be used to establish a chair or a prize has not been decided. Clyde Fitch was an Amherst student, and at the time of his death was the president of the Alumni Committee which supervises dramatics at Amherst College.

BROOKLYN AMATEURS.

Girls of the Brooklyn High School on June 29 presented Maids and Matrons and A Woman Detective in the morning and afternoon. The former cast included Vivian Jorge, Frances M. Many, Janet Becker, Jessie Macdonald, Miriam Green, Serena Wolf, Adele Hollock, Lilly Homan, Hazel Haase, Rosetta Drake. The later cast included Helen Dignan, Margaret Mayorga, Sara Baruch, Marie Kelner, Florence Wolf, Theresa Josepha, Gladys Bowler.

PERSONAL

WILLIAMSON.—The Australian theatrical magnate, J. C. Williamson, arrived in San Francisco on June 27. He is making a hurried world's tour, scanning the theatrical field in his passage. The Pink Lady and Madame Sherry are the two American plays at present which are engrossing his attention, and the London market also includes some notable successes which doubtless will find their way into the Williamson repertoire. Mr. Williamson left America so long ago—about thirty-five years—that as an actor he has almost been forgotten. However, he began his theatrical career in that capacity at the Old California Theatre. Going to Australia for an intended stay of one year (that was more than twenty-five years ago), he has remained there and built up the theatrical business on that continent. Though not enjoying robust health, Mr. Williamson is not letting down on his energy, but is making more extensive plans than ever for the coming season. His three most notable productions will be The Blue Bird, with the London Haymarket Theatre company; a sixteen weeks' grand opera season with Melba and John McCormick as soloists, and a renovated Ben-Hur. Of Katherine Grey and William Desmond, who head his American company playing The Lion and the Mouse, The Third Degree, and The Dawn of a To-morrow, Mr. Williamson speaks most flatteringly. Miss Grey and Mr. Desmond can hardly be more elated over their own personal popularity with Australian theatregoers than is Mr. Williamson. These American players have been in Australia for some time, and will hardly be back before the season of 1913-14. Mr. Williamson arrived in New York on Saturday, and will remain for ten days only, sailing for Europe on the *Lusitania* on July 19. Mr. Williamson is celebrating this year the fiftieth anniversary of his first appearance on the stage.

ELLIOTT.—George Tyler has upset Maxine Elliott's plans for a two years' rest from public life and has drafted her for the leading role in Robert Hichens's dramatization of his own novel, "The Garden of Allah." The combined efforts of Mr. Tyler, Mr. Hichens, and Mary Anderson, who collaborated with Mr. Hichens on the dramatization, were sufficient to persuade the beautiful Miss Elliott to relinquish all idea of two years' pleasure travel. Miss Elliott will have the role of the "tempestuous woman" in the play. Mr. Tyler also has Maxine's sister Gertrude under his managerial wing.

FROHMAN.—Charles Frohman is ill. The news is startling, for Mr. Frohman is one of our most energetic producers and seldom gives in to an indisposition. Acute articular rheumatism has attacked him and is keeping him confined to his apartment in the Knickerbocker Hotel, from which place he is carrying on his business. He will not be active again for several weeks, but, it is expected, will be around in time to conduct rehearsals of his early Fall productions.

MACLAREN.—Ian Maclaren, an English leading man, now under contract with Liebler and Company, has arrived in this country. Mr. Maclaren, one of the many graduates of the Benson companies, has for the last two seasons filled the position of leading man at Miss Horniman's Gaiety Theatre in Manchester, generally conceded to be the foremost repertory theatre in Great Britain. Among his most successful parts have been Hamlet, Shylock, Othello, Romeo, Petruchio, Macbeth, Benedick, David Garrick, both Charles Surface and Sir Peter Teazle in The School for Scandal, and both Tony Lumpkin and Young Marlowe in She Stoops to Conquer. Mr. Maclaren's last starring engagement was as John Tanner in Shaw's Man and Superman. This season he will be assigned to The Garden of Allah company at the Century or George Arliss's company in Disraeli at Wallack's. He has never appeared in America.

LE BLANC.—Georgette Le Blanc, in private life Madame Maurice Maeterlinck, is announced for early appearance this Fall at the Boston Opera House. Henry Russell, the director of the Boston Opera House, has secured Mlle. Le Blanc and a French company to present both the opera and drama, Pelleas and Melisande, in Boston.

WARDE.—Frederick Warde, the Shakespearean actor, who, for twenty-five years, has toured at the head of his own company in the classic drama, has been engaged by Henry W. Savage for the part of Nobody in the Everywoman company which opens at the Auditorium, Chicago, in October. Marie Wainwright will play Truth in the same production.

THE HOLIDAY MAKERS

Belle Gold has opened her Summer house at Leonardo, Atlantic Highlands, N. J., and will remain there until rehearsals begin. Miss Gold is under the management of Lew Fields and Shubert Brothers.

The vaudeville team of Harris and Randall are spending the Summer at their cottage at Spring Lake, Mich., where Florence Randall is finishing their new act for next season.

The theatrical colony in Patchogue had a gala time on the Fourth, unusual interest being added to the event by the fact that Nadine Winston (Mrs. Maurice Freeman) celebrated the same day as her natal anniversary. Mr. Freeman arranged a surprise party for his better half. The invited guests included Joseph Dowling and Myra Davis Dowling, John D. Walsh and Annie Morton Walsh, Misses Mabel and Daisy Devere, Robert Kelly and Mrs. Amy Hamlin Kelly, Frank Currier, and Branch O'Brien and Mrs. Helen Gurney O'Brien.

Alick Lauder, said to be a brother of Harry Lauder, who has been touring the small time vaudeville houses with a Scotch specialty, departed on the *Furnessia* on July 1.

Allen Hinckley was a passenger on the *Bremen*, which left New York on July 6.

Jean Newcombe, who has been engaged by Cohan and Harris for the role of Mrs. Cicero Hannibal Butts, Raymond Hitchcock's make-believe wife in The Red Widow for next season, has gone to Chicago to visit her friend, Mrs. Edith Borrof, at the Chicago Beach Hotel.

All the children who appeared on the New York stage last season will be entertained for a week end during the Summer, at Long Beach. Mrs. Taliaferro Abeles gave the first of the week end parties, which she will give at the Hotel Abeles, last week, when she took Aileen Morrison and Alice McVine and Masters Gordon and Noble Morrison and Boots McVine motoring from the city to Long Beach. Mrs. Taliaferro Abeles is the vice-president of the Stage Children's Christmas festival, of which Mrs. W. L. Abingdon (Bijou Fernandez) is president, Mr. William Harris is treasurer, and Annie T. Morrison is secretary.

John B. Whiteman is spending the Summer at his new bungalow, Seaside Park, N. J.

Frank E. Morse is at his new home in Ashland, N. H., enjoying the fine fishing. He will leave for New York on Aug. 20, to take charge of the advance work of The White Sister, with Cathrine Countiss in the title-role, for Stair and Havlin.

Violet Dale will spend the Summer at Chairback Mountain Camp, Katahdin Iron Works, Maine. She and her mother departed for that place yesterday.

The Johnsons, Lizzie and Bert, with the Wolfe Stock company, Wichita, Kan., have just purchased a seven-passenger, 1911 Cadillac touring car, in which they will spend the month of August sight-seeing through Colorado.

Hassard Short sailed on the *Kaiser Wilhelm II.* for England on July 11.

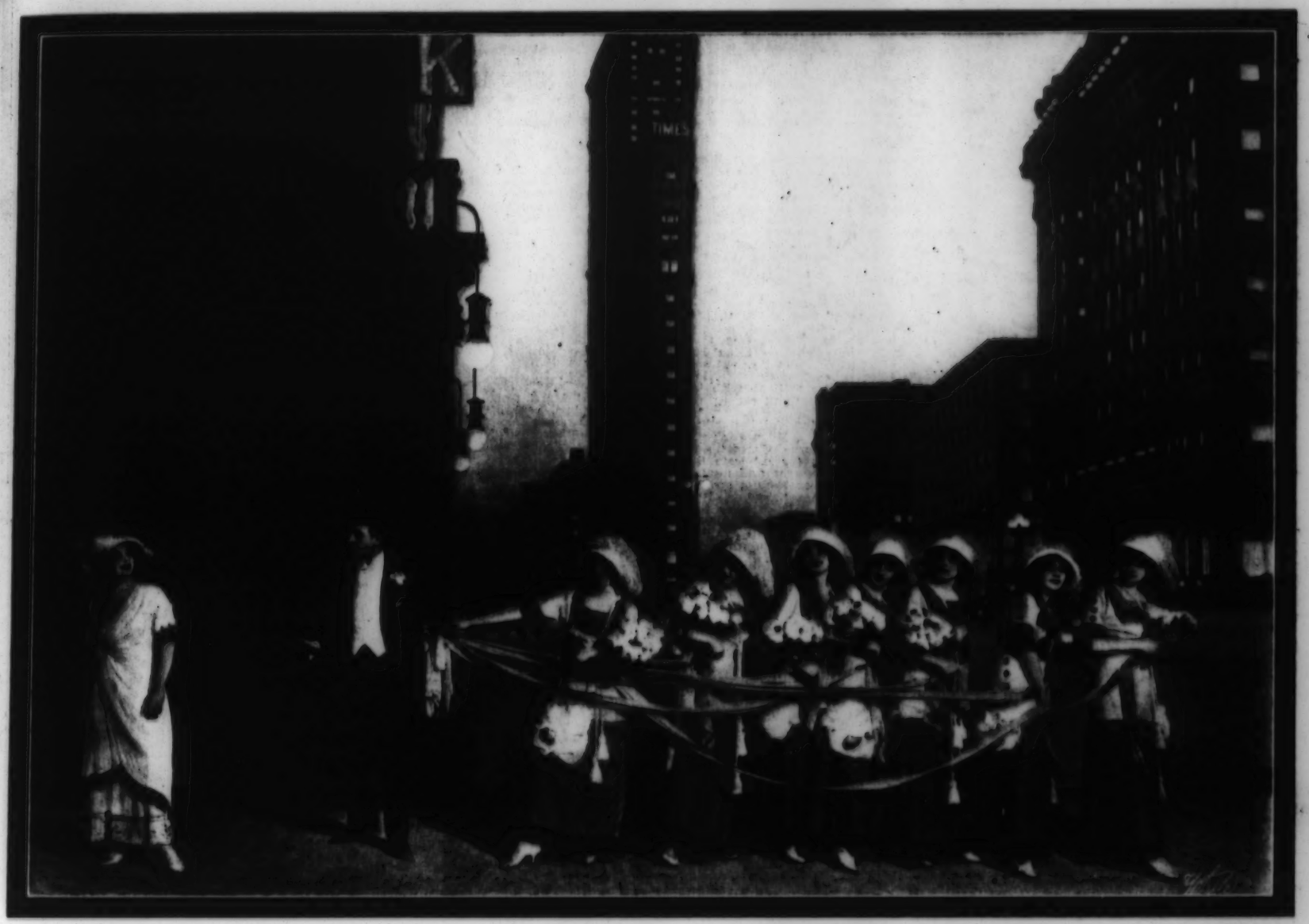
C. A. George Newmann, accompanied by his chief assistant, John Keller, departed for a tour of the British Isles and Scandinavia, on July 8. They sailed on the *Megantic*.

Vincent Bryan is spending a couple of weeks at a secluded spot in the White Mountains, completing the lyrics for the musical farce Jingaboo, which John Cort will produce in October.

Harry Mountford departed July 8 on the *Celtic* for a meeting of the International Alliance of White Rats in Paris.

NEW THEATRE DOWN TOWN.

The Delancey Amusement Company, of which Marcus Loew is president, intend to erect a three-story fireproof theatre building at the corner of Delancey and Suffolk Streets. It will seat 2,111 people, and will cost $200,000.



THE TIMES SQUARE SCENE IN "THE FOLLIES OF 1911" AT THE NEW YORK THEATRE

LONDON STAGE NEWS.

Command Performance of Grand Opera—Gala Night at His Majesty's—Gossip

LONDON, July 1.—The royal performance of grand opera was held at Covent Garden on June 26 before as brilliant an assembly as often is gathered together. For gorgeous colors and gay ensemble the audience was second only to the coronation crowd in Westminster four days preceding. Envoys from every part of the globe found places in the transformed Covent Garden. For the benefit of those who set store by statistics, it may be recorded that 100,000 rose blossoms were used in the decorations, and that when all the embellishments were in place there was little left of old Covent Garden. The place had turned into a real garden. Ten boxes in the middle of the grand tier were made into one, wherein sat nearly a hundred guests, most of them of royal rank. A notable exception was John Hays Hammond, special ambassador from the United States, who was located in the second row between the Duke of Connaught and the Grand Duchess of Hesse. Mrs. Hammond sat in one of the two diplomatic boxes which flanked the royal inclosure, and which held some 200 representatives of foreign countries whom the King particularly wished to honor.

The Life Guards escorted the King and the Queen to the theatre, and the route was everywhere lined with alert spectators, although the rain made the vigil a damp amusement. The audience rose when the sovereigns appeared in the box, with Crown Prince Frederick William of Germany and the Crown Princess.

The performance itself, which was rather eclipsed by the spectators, was a notable programme, of course. It opened with the second act of Verdi's Aida. This was followed by the second act of Romeo and Juliet, by Gounod. Then came the third act of Rossini's Barber of Seville. Finally the programme closed with the second tableau of the Russian ballet, Le Pavilion d'Armid. Among the singers were Melba, Destinn, Tetrazzini, Berat, Kirkly Lunn, John McCormack, Huberdeau, Sammarco, Franz, Burke, Bassi, and Malatesta. Although the artists worked as hard as they ever did, they were artistically no more satisfactory than they have been on more humble occasions. The ballet was given by Karsavina, Bohn, Cechetti, Nijinsky, Wall, Scholar, and Nijinska. The conductors were Campanini, Percy Pitt, Panizza, and Tcherepin. Such a concourse of singers and listeners has not gathered together before during this generation, and as the precise combination will probably never be attained again, purchasers of boxes doubtless consider that they received value on their investments. Boxes in the grand tier sold for as high as $5,000.

A somewhat less resplendent function took place on June 27 at His Majesty's Theatre, where a command programme was given by nearly a thousand dramatic artists. The programme, already included in an earlier letter, consisted of a prologue by Forbes Robertson, scenes from The Merry Wives of Windsor, Julius Caesar, The Critic, and The Vision of Delight. To accommodate this constellation, dressing rooms were provided in the arcade behind the theatre. Their Majesties were received by Sir Herbert Beerbohm Tree, the house manager, and the audience recognised them with the acclaim to be expected of them. As the Grecian decorations of green and white, and the bright fruits utilized in the adornments, were not so overpowering, the actors had more of a chance and they took it. Sadly enough, however, the royal guest did not offer his thanks in return for their efforts, which left the thousand rather disconsolate. Whether or not the King realised how much of their best they were giving, Sir John Hare, Sir George Alexander, Sir Squire Bancroft, and Arthur Bourchier are left to ponder. The American ambassador, John Hays Hammond, sat next to the scintillating uniform containing Prince Louis of Battenberg.

Sir Philip Burne-Jones, the painter, attracted considerable talk by his Bohemian party on June 28. All of the guests sat on the floor, as all the furniture had been removed, except rugs and cushions. Carnal enthusiasm was kept on tap in one corner, and everybody helped himself when he thirsted. Set refreshments were served later, the floor being used as a table. This arrangement has the advantage that even the most uncertain guest cannot knock anything off the table. Among the merry makers were the Duchess of Marlborough, the Duchess of Somerset, the Duchess of Rutland, Lady Betty Balfour, Violet Asquith, Mrs. John Jacob Astor, the Duke of Somerset, Lord and Lady Drogheda, Lady Elcho, Sir Edward Poynter, Mrs. Jack Leslie, Maxine Elliott, and Adeline Genee.

The Duchess of Somerset, who was one of the guests, nearly disrupted one of the quadrilles in the Shakespeare ball by refusing to courtesy to Mrs. Arthur James, who was impersonating Queen Elizabeth. Mrs. Cornwallis West had to employ all her diplomatic power to restore a semblance of harmony in the ruffled household.

Mr. Asquith entertained the King on June 30 with a programme including some theatrical pieces. It did not, however, include George Bernard Shaw's Man of Destiny, as at first planned by Granville Barker and Lilah McCarthy, for some zealot discovered that the theme was anti-monarchical. Nothing so dangerous could be permitted, of course, so Mr. and Mrs. Barker set to work learning the third act of John Bull's Other Island.

An interesting concert programme was given in Queen's Hall this week by an American composer, Henry K. Hadley. The Culprit Fay, a descriptive piece based on Drake's poem, is filled wth clever coloring.

In the Balance, a four-act play from the French by Sardou, was produced at the Haymarket on June 28 by Herbert Trench. In the cast were Charles Maude, C. Aubrey Smith, James Hearn, E. Lyall Swete, Charles V. France, Leon Quartermain, Norman Page, H. R. Hignett, Lawrance Hawray, Ernest Graham, E. A. Warburton, W. Black, R. P. Lamb, Grendon Bentley, G. Dickson Kenwin, Alexandra Carlisle, Enid Rose, Ellen O'Malley, Marcelle Ronsard, Helen Haye, V. Whitaker, and Amy Lamborn.

JASPER.

SUIT AGAINST JULIAN ELTINGE.

Julian Eltinge, the female impersonator, is the defendant in a suit for breach of contract brought by Elmer F. Rogers, Henry Leonhard, and Fred Curtis, who claim $25,000 damages because the actor would not tour under their management according to an alleged agreement in 1910. Supreme Court Justice Guy granted Mr. Eltinge's request for a bill of particulars.

ROBERT ROGERS.

Robert Rogers, who is pictured above, has just finished twenty weeks of Association vaudeville time, where he and his clever wife have been featured in Edward Locke's laughing playlet, The Green Mouse. Mr. Rogers will be remembered in numerous New York productions, notably The Great Ruby, The Mocking Bird, Her Lord and Master, the Proctor Stock, and for the past two seasons with Mr. Belasco's Is Matrimony a Failure? He is a comedian of the unctuous type and only plays engagements where his wife (Louise Mackintosh) is also engaged. They have kept up this joint engagement plan for fourteen years.

DEATH OF FRANKLIN FYLES.

Franklin Fyles, journalist, dramatic critic and playwright, died at his home in the Hotel Walton, West Seventieth Street, on July 4. He had been seriously ill for three months, and had been unconscious for several days. Heart disease, from which he had suffered for years, was the immediate cause of death, his retirement from public life covering almost a decade.

Mr. Fyles was born in Troy, N. Y., in 1847, and began his career as a reporter on the Troy *Budget*. Before the age of twenty he came to New York and joined the staff of the *Sun*. From 1885 till 1903 he was dramatic critic of the *Sun*, resigning on account of ill health. He had also done critical work for the *Mail and Express*. Besides his journalistic work Mr. Fyles wrote many commentaries on the stage and several dramatic successes. The list of his plays includes The Girl I Left Behind Me (in collaboration with David Belasco, 1893), The Governor of Kentucky (1896), A Ward of France (with Eugene W. Presbrey, 1897), Cumberland, '61 (1897), Kit Carson (1901), Hearts Courageous (with Ramsey Morris, 1903), Druss Wayne (1906), and The Rainbow's End (with Ralph Stuart, 1906). Many magazine short stories and one book, "The Theatre and Its People," came from his pen. He was also New York dramatic correspondent for several out-of-town papers.

Mr. Fyles is survived by a widow, formerly Sarah Oliver, of Troy, whom he married in 1871, a daughter, Mrs. George Young Bouchie, and a son, Van der Heyden Fyles, formerly a play reader at the New Theatre. Funeral services were held at the Madison Avenue Reformed Church Thursday evening, July 6, and burial was in Troy, N. Y.

RUSSIAN BALLETS NOT OFFENSIVE.

The storm raised by Gertrude Hoffman's Saison des Ballets Russes at the Winter Garden, during which Mayor Gaynor received letters of protest against the alleged salacious offering, has been quelled by the decision of Magistrate Kernochan, of the West Side Court, who on July 1 dismissed the complaint brought by Mayor Gaynor at the instigation of those letters. As a result of the letters Mayor Gaynor brought the matter to the attention of the Police Department. Captain Burfeind, of the West Forty-seventh Police Station, attended a performance and a summons was issued against Morris Gest, one of the producers. In the meantime Magistrate Kernochan witnessed a performance and found nothing objectionable. However, he informed Captain Burfeind that if any violation of the law occurred in the future a new summons could be issued.

Morris Gest is threatening suit for slander against one of the letter writers.

The season of Russian dances closed Saturday night to reopen in August.

AMERICANS SEE WOODS' OPERETTA.

Among the Americans and those familiar to Americans, who saw Marguerita Sylva's new comic opera, Gypsy Love, at the Théâtre Français, Paris, were Christie MacDonald, H. H. Frazee, Charles Dillingham, George Marion, Robert B. Smith, Alice Lloyd, Mark Luescher, and Thomas McNaughton. A. H. Woods has heard from them all, and they are unanimous in their praise of the new Franz Lehar work.

THE ABORN ROSTER.

The last two of the Aborn English Grand Opera companies to close for the Summer ended their seasons on July 1 at Baltimore and Chicago, respectively. Three other similar aggregations under the same management had already closed their seasons, so the members of five Aborn companies are now taking their vacations in various parts of the world.

Lois Ewell is at her Summer home at Atlantic Highlands, N. J., and late in August will sing at the Maine Festival with Mary Garden and other notables, after which she will sail for Europe. Eugene Battain is on his way to his villa in Italy, and will return next year to sing with the Aborn forces. Other singers of these organizations will Summer in their own homes, Homer Lind at New Rochelle, Henry Taylor at Southport, Maine; Louis Kreidler in the Pocono Mountains in Pennsylvania, Domenico Russo near Los Angeles, Dora De Fillippe at Peak's Island, Maine; George Shields on his Connecticut farm, Harry Luckstone in Westchester County, N. Y., and Edith Helena on Long Island. Mr. Lind returns to vaudeville next season, Mr. Taylor goes with Trentini in Naughty Marietta, and Miss De Fillippe with Henry W. Savage, while the others return to the Aborn organizations.

Elena Kirmes, Morton Adkins, Giuseppe Picco, Herbert Waterous, Mary Jordan, Mildred Rogers, and George Crampton have all made engagements for concerts during the balance of the Summer and next Fall. Those who consider New York a good Summer resort are William Schuster, William G. Stewart, Carle Nicosia, Caesar Sodero, Alda Hemmi, and Bertha Shalek. Blanche Duffield and Estelle Wentworth are already in Europe, while Henri Barron is on his way there. Regina Vicarino, Menotti Franscona, Salvatore Sciarretti, and Lila Robeson go with the Bevani Opera company on the Pacific Coast. Leonid Samoloff goes to Rome to sing in the Exposition grand opera season. Umberto Sorrentino is engaged for the Montreal opera season. Francis Archambault will be a soloist with the Damrosch Orchestra, Enzo Bozanno is to sing for Hammerstein in London, Elly Barnato goes to South America, and Giuseppe Angelini Fornari will be the musical director with Madame Melba and other stars on their coming tour of Australia in grand opera.

FELIX MOTTL DEAD.

From Munich comes the news of the death of Felix Mottl, director of the Royal Opera at Munich and formerly conductor of the New York Philharmonic Society Orchestra. Mr. Mottl was born near Vienna on Aug. 24, 1856. Possessing a fine soprano voice he obtained admission to the preparatory school of the Imperial Court Chapel, later entering the Vienna Conservatory, where he captured all the prizes. He first attracted notice as a conductor when elected to the post of conductor of the Academical Richard Wagner Verein of Vienna. In 1876 he was stage conductor at the Bayreuth Wagner Festival, and in 1881 he became conductor of the Ducal Opera House at Carlsruhe. In 1903 he came to New York to conduct the performances of Parsifal and also directed other Wagnerian productions. He returned to Berlin in 1904 and became director of the Royal Academy of Music, going from there to the Royal Opera House in Munich.

Death was due to arterio-sclerosis, complicated by domestic difficulties. In 1902 he married Henrietta Standhartner, but applied for a divorce from her in 1910. She filed a counter suit, alleging misconduct on her husband's part. In order to prevent a scandal Mottl dropped his suit. In August of last year the Munich Court dissolved his marriage. On June 23, when he learned of his critical condition, he married Senta Fassbender, one of his leading sopranos at the Royal Opera.

FALLOWS—BRUNA.

Charles Samuel Fallows, youngest son of Bishop Samuel Fallows, of Chicago, and Eda Von Leska Bruna, only daughter of Mrs. Sarah Dalzell Bruna, of West Pittston, Pa., were married in the First Reformed Episcopal Church, in East Fifty-fifth Street, on July 2, by Bishop Samuel Fallows, assisted by Rev. Dr. William D. Stevens. Mr. Fallows is a New York lawyer and a graduate of Yale. Mrs. Fallows is a graduate of Smith College and while at college was prominent in theatricals. After her graduation five years ago she went on the professional stage, her last appearance in New York being at the Gaiety Theatre in The Fortune Hunter. After Aug. 1 Mr. and Mrs. Fallows will be at home in Port Washington, L. I.

MR. AND MRS. ANDREWS.

Morrison, Chicago.

Mr. and Mrs. Albert Andrews (Agnes Herndon) are spending the Summer at Beechhurst, Whitestone, L. I., where they are building a home. During the past season they were with Wagenhals and Kemper's Paid in Full company, playing all the principal cities, this being their second season under that management. Season before last Mr. Andrews played the prosecuting attorney in The Witching Hour, with John Mason, and was also with Lillian Russell in The First Night for fourteen weeks. Mr. and Mrs. Andrews will probably secure a joint engagement next season.

HOT WEATHER DEVICES.

Valeska Suratt celebrated the Fourth of July by giving her company a Christmas tree party on the stage of the Globe Theatre just before the matinee of The Red Rose. A prettily decorated tree bore signs announcing, "Keep cool—Christmas is coming," and "Safe and sane Fourth of July." Edna Wallace Hopper happened back on the stage in time to help put the finishing touches to the tree. There were Christmas presents from Miss Suratt for every member of her company—some costly presents, others merely foolish. The Christmas party, designed to make the players forget the hot weather, kept up throughout the afternoon. A tub of lemonade, five gallons of ice cream, and great cakes of ice located around the stage helped to make Miss Suratt's company more comfortable during the hot day.

SEVEN DAYS.

Wagenhals and Kemper will bring Seven Days back to the Astor Theatre for another Broadway engagement. It will be recalled that the play was originally produced at the Astor on Nov. 10, 1909, and ran for 402 consecutive performances. On Jan. 9 the play had another New York showing at the Grand Opera House for eight times. All told, Seven Days has a New York record of 410 performances. An entire new cast will be seen in the play when it opens in August. Willard Louis, James Manley, William Lyons, Thomas McMahon, William Eville, Cecil Butler, Winona Shannon, Mary Land, Marie Haynes, and Irma La Pierre complete the roster. Two other companies in Seven Days will tour the country.

THE WIDOW WISE.

A. H. Woods will add another musical attraction to his long list of productions for the coming season by presenting The Widow Wise. This is the story now running in lyrical form in the New York *Herald* and many other out of town papers, with illustrations by W. H. Loomis. Paul West, who is the author of the lyrics, has been selected by Mr. Woods to write the book, and arrangements for the music will be made with a well-known composer. The first performance will take place in Chicago in November.

A. O. BROWN PAYS.

John J. Townsend, referee in charge of the bankruptcy proceedings against A. O. Brown and Company, stock brokers, has declared dividends aggregating 100 per cent. on the individual debts of partners. A. O. Brown is husband of Edna Wallace Hopper and at present is house manager for W. A. Brady's Playhouse. The firm failed on Aug. 27, 1908.

NEW SMITH DRAMA.

The Only Son, the finished product of Winchell Smith's pen, has been accepted by Cohan and Harris, who will give it an early Fall production.

CIS CIS.

Werba and Luescher have received a cablegram from Mark A. Luescher in Berlin announcing that he has secured an option on the English rights of Frederick Lincke's new operetta, Cis Cis, which had its first performance at the Komische Opera House two weeks ago. Mr. Luescher will bring Cis Cis home with him when he sails this week, and will give Lillian Russell the refusal of the work for her starring tour next season.

ENGAGEMENTS

Frazee and Lederer have engaged Charles H. Prince for Jeff De Angelis's company next season.

Blanche Chapman has been engaged to play the title-role of Mrs. Wiggs of the Cabbage Patch for the fourth consecutive season.

David Manning will appear as Launcelot Gobbo in The Merchant of Venice shortly, at the open air performance at Columbia University.

When Julian Eltinge opens at the New Amsterdam Theatre the latter part of September, Winona Winter will be an important factor in The Fascinating Widow. Miss Winter was signed by A. H. Woods to play the principal feminine part.

Leonora von Ottinger, remembered for her impersonation of the Russian Countess in The Melting Pot, will have another foreign noblewoman to portray next season. Miss von Ottinger has been engaged by Liebler and Company to play the Countess Helene in The Man from Home, in support of William Hodge.

Valeska Suratt has engaged Gus Weinburg for the comedy role of Spiegel, the picture dealer, in The Red Rose, at the Globe Theatre, replacing John E. Hazzard. Mr. Weinburg made his first appearance with the company at the Saturday matinee. This was Mr. Weinburg's first role on Broadway since he played the title-role in The Burgomaster here seven years ago. Since then he has played The Burgomaster continuously, giving over 3,000 performances. He recently concluded a tour in that opera which took him to Honolulu and the Philippines, returning through the Canadian Northwest.

George Le Guere has been engaged by Liebler and Company for an important part in Rebellion, the new play by Joseph Medill Patterson, in which Gertrude Elliott will appear in October. This will be Mr. Le Guere's fourth season under the management of Liebler and Company, having been with Eleanor Robson and Ada Lewis his first season and then two seasons with William Hodge in The Man from Home. Mr. Le Guere is playing at Elitch's Gardens, Denver, during the Summer.

Jane Oaker will play the title-role in the Chicago production of Everywoman.

Marion Kerby will support Henrietta Crosman in The Real Thing next season.

Fritz Williams has been engaged by Wagenhals and Kemper for the production of A. E. Thomas's play, What the Doctor Ordered.

Joseph M. Gaites has engaged Venita Fitzhugh for The Enchantress, the Victor Herbert opera in which Kitty Gordon is to star. Miss Fitzhugh, who is the daughter of Ida Fitzhugh, music teacher and prima donna, and Bert Shephard, a London vaudeville performer, has signed a five years' contract with Mr. Gaites.

Charles Dickson, author of Three Twins, Bright Eyes and other successes, has practically completed the selection of his cast of principals for his new play, An Average Chap, which was tried out with success by the Edwards Davis Stock company in Louisville under the title of The Ingrate. Those engaged so far are Mace Greenleaf, who will play the title-role; Philip Sheffield for a light comedy juvenile part, Erville Alderson for the same character part he played in the Louisville production, and Martin J. Cody for a small part and for the stage management. Mr. Dickson will play a comedy role. The leading lady will be Madge Tyrone. Mirzah Cheslir, the Russian dancer, will assume a speaking role, Elizabeth Burbridge will play an ingenue part, and Jennie Dickerson will have a character part. Miss Dickerson, as the contralto of the Carl Rosa Grand Opera company, is well known abroad. Charlotte Townsend will play the comedy role, working opposite the author. Patrice Fisher will play the maid. Bernard Randall will be the manager with the company, and the tour will be under the direction of Albert Dorris, who will work in advance of the attraction. Harvey, the scenic artist, remembered for his work on the Thais production, is painting the scenic production.

Harold Forbes and Carrie Bowman, known in vaudeville as Forbes and Bowman, are important additions to Joseph M. Gaites's production of The Girl of My Dreams.

Werba and Luescher are engaging managers and agents for their numerous attractions next year. They have signed Willard Coxey, formerly general press representative for William A. Brady, to be business-manager for Louis Mann's tour in Elevating a Husband. Mr. Coxey was formerly associated with the Boston Opera company and is one of the best known advance agents since Mark Hanna's day. Charles Marks, who for a number of years has been directing the tours of Richard Carle, has been engaged as business-manager for Nora Bayes and Jack Norworth in Little Miss Fix-It, and will go to Chicago to handle the advertising campaign during the Summer run of this play at the Chicago Opera House. Edward A. McFarland has been engaged as manager for the Bayes-Norworth company and will take charge immediately, allowing George Washington Sammis to return for a vacation at his Summer home in Sound Beach.

Winona Shannon, Marie Haynes, and William Lyons have been engaged for Wagenhals and Kemper's production of Seven Days.

Helen Harvest will be leading woman for William Hodge in The Man from Home next season.

Thomas J. Hynes has been re-engaged by Baker and Castle for the leader of the guardsmen in their Graustark company, and Timothy J. Finnegan has been selected for one of the cutthroats in the Western Graustark company. Joseph Gonyea is to be the stage-manager for one of the Baker and Castle Graustark organizations. He will aid Mr. Castle in rehearsing the two companies that will tour in this play.

DEATH OF ISABEL FREEMAN.

Captain George L. Norton, editor of the *Marine Journal*, suffered the loss of his estimable wife, formerly known on the stage as Isabel Freeman, on July 6, in her seventy-fourth year.

This talented artist, born in Boston in 1837, early developed a desire for the stage, for which she was educated by Charlotte Crampton, of that city. Her first appearance was in 1860 at the Howard Athenæum, Boston, as Juliet to George Pauncefort's Romeo, under the management of Edward L. Davenport. In 1865 Miss Freeman played a season's engagement with Edwin Forrest in such characters as Virginia in Virginius, Julia de Mortimer in Richelieu and other leading parts in Mr. Forrest's company with such well-known professionals as Madame Ponisi, John McCullough, James W. Collier, Edward Lamb, Mr. Lemoyne, Mr. Stoddardt and others at Niblo's Garden, New York, Philadelphia, Albany and other cities, after which she joined Mrs. John Drew's stock company at the Walnut Street Theatre, Philadelphia, where she made her first appearance in that city as Julia in The Hunchback. Miss Freeman's last appearance in any company was in 1871-2 at the New Park Theatre, Brooklyn, under the management of A. R. Samuels, as leading lady in connection with such competent artists as William E. Sheridan, John W. Norton, Eben Plymton, Owen Marlow, Frank Murdock, Helen Tracy, Jennie Murdock and others. In 1868 Miss Freeman while playing an engagement at the Varieties Theatre, under the management of William R. Floyd, met Captain Norton, then in command of the steamship *United States*, running between New York and New Orleans, which resulted in their marriage in July, 1869, and with the exception of that of the New Park Theatre engagement Miss Freeman has been in permanent retirement, residing in New Orleans with her husband from 1871 to 1885, playing occasionally with the Shakespeare and Histrionic local clubs, and since that time living in or near the city of New York. On July 29, 1909, Captain and Mrs. Norton celebrated the fortieth anniversary of their wedding at Bayside, L. I., where they were spending the Summer. The only daughter of this union is well known in the theatrical profession as Miss Norton, at present in vaudeville with her husband, Paul Nicholson.

MACUSHLA.

Chauncey Olcott produced a new play called Macushla, by Mrs. Rida Johnson Young, in San Francisco on July 9. Augustus Pitou, Mr. Olcott's present manager, will retire from active work next season, and Henry Miller will assume the management of Mr. Olcott's tour. The cast of Macushla included Sir Brian Fitzgerald, Chauncey Olcott; Warren Fairchild, Charles Wellesly; Sandy McNabb, Robert V. Ferguson; Thomas Wiggins, E. H. Reardon; Dinny O'Mara, George Brennan; Will Blake, F. Gatenby Bell; a Bookmaker, Edmund Shalet; Patricia Boyer, Gail Kane; Mrs. Boyer, Jennie Lamont; Gwendolyn Fairchild, Katherine Clarendon; Lady Dorothy Hammond, Alice Farrell.

THE BILLBOARD CASE.

The Missouri Supreme Court has decided in a test case made to prove or disprove the validity of a St. Louis ordinance regulating billboards, that such advertising "may not only be regulated and controlled, but may be entirely suppressed for the public good under the police power of the State."

SYMPHONY CONCERTS.

The Symphony Society of New York, of which Walter Damrosch is conductor, will give a series of eight Friday afternoon subscription concerts at the Century Theatre. The concerts will be given on Oct. 27, Nov. 10, Dec. 8, Jan. 5, Jan. 19, Feb. 2, March 1, and March 22.

Gossip of the Town

Dollie Davis was married at the Stratford Hotel in Kansas City on Jan. 10, to William B. Webb. Mr. Webb is playing this Summer at the Orpheum Theatre in Montreal. Mr. and Mrs. Webb intend taking a joint engagement next season.

H. A. D'Arcy has been appointed agent to sell the Ellis Elks History at the Atlantic City Convention, which takes place July 10 to 17. The book is a fund of interesting information to the fraternity, containing 800 pages of matter and over 450 illustrations, occupying Charles E. Ellis over four years of editorial work. The stall for distribution will be in the lobby of the Apollo Theatre on the Board Walk, by courtesy of Sam Nixon.

Justice Gerard, of the Supreme Court, granted Julie Norragard Le Gallienne a divorce from her husband, Richard Le Gallienne, the poet, on July 3. Mr. Le Gallienne is forbidden to marry in the State of New York during the lifetime of his divorced wife.

Beulah Poynter closed her Summer engagement at Lakeside Park, Denver, Colo, on June 24. After a short vacation, during which she will visit the different Summer places of the Rockies, she will return to the East to look after the cast and production of her new play for the coming season. Miss Poynter will not only superintend the production of her own play, but will rehearse and produce The Hoosier Schoolmaster, her latest dramatization. The dramatic rights to this story were secured from the Eggleston estate. This is her sixth season on the Stair and Havlin time. Her season opens Sept. 3, under the direction of Burt and Nicolai.

The Ingraham Stock company closed its engagement in Omaha, Neb., on July 8. The Gaiety Theatre has now become a moving picture and vaudeville house for the rest of the Summer.

An entirely new production of The Flower of the Ranch has been sent out by Le Comte, Flesher and Wade. The attraction opened the season of 1911-12 at Stevens Point, Wis., June 29, and was the attraction at the Lyric Theatre, Minneapolis, the following week during the Civic Celebration. From there the company will play a week of one-night stands. Starting at Winnipeg the last week of the fair, the company will fill several fair dates in Western Canada and make a complete tour of the Pacific Coast. The company includes Betty Caldwell, Mabel De Nordendorf, Jess Harris, Tom Arnold, James Babour, Walter Smith, James Lynch, F. T. Van Ricken, Harry Ellis, Richard Haupt, and a large chorus.

Sam B. Wilson opened with Bert Leslie and company in Atlantic City on July 10. Mr. Leslie and his company will tour the Orpheum Circuit.

Harry K. Hamilton arrived in the city July 2 on the SS. *City of St. Louis*, from Savannah, having closed his stock engagement there. He is now arranging for next season.

H. J. Porter, manager of the Jackson (Mich.) Athenæum, was in town last week arranging his bookings for the coming season. He spent a few days at Atlantic City trying to escape the heat.

Rehearsals of The Spring Maid company, in which Missi Hajos is to star, have already begun. The company will open at the Apollo Theatre, Atlantic City, on Aug. 7. Thereupon it will go to Denver and tour the Pacific Coast.

Joseph Medill Patterson's new novel, "Rebellion," from which the play of the same name was taken, will be published on Oct. 2 by the Reilly and Britton Company, Chicago. Liebler and Company will star Gertrude Elliott in the play next season.

The Holden Stock company is now playing at the Baker Theatre, Rochester, N. Y. The following people are in the company: John Lane Connor, L. S. McKee, Frank E. Dae, H. M. Holden, Margaret Neville, Gertrude Mudge, Gladys George, Mildred Howe, Joseph Benner, George B. Edwards, director and producer, and Frank E. Livingstone, stage-manager.

Nora Davis, sister to Richard Harding Davis, the novelist and playwright, was married to the Rev. F. Percival Farrar, chaplain to the King, at St. Andrew's, Kensington, London, on July 6. The Rev. Edgar Sheppard performed the ceremony, assisted by the Hon. Rev. Stafford Northcote. Ambassador and Mrs. Reid signed the marriage register. The couple will live at Sandringham.

A portrait of the late William J. Rolfe, the Shakespearean scholar and authority, was unveiled in Johnson Chapel at Amherst College during the commencement this year. Dr. Rolfe was a student at Amherst in the class of '49.

Jefferson De Angelis joined the Delmar Stock company at Delmar Gardens, St. Louis, on July 2. The Little Trooper was his opening musical comedy. In support of Mr. de Angelis are Ann Tasker, Lucille Saunders, Leonora Novasio, J. P. McSweeney, Charles Naughton, Neil MacNeil, Harlan Briggs, Mark Smith, and John Wheeler. Mr. de Angelis's engagement is for several weeks.

A farce by Abe Ruef, the convicted San Francisco politician, was a feature of the July 4 vaudeville show at San Quentin.

Emma Eames, who is to sing with the Boston Grand Opera company next season, will shortly be married to Emilio de Gorgoza, the singer, in Paris. The banns were recently published.

Hans Schumann-Heink, who married Zelda Lina Marker in Chicago on July 1, is a son of the eminent singer. The bride is a pianist from Evansville, Ind. They gave their ages as twenty-four and twenty-two, respectively.

Emma Carus will produce The Night Rider, a melodrama, in conjunction with the Rex Amusement company, this season.

Robert Dempster, who played a most successful early Summer season with the Davidson Stock company, Milwaukee, Wis., will return for a short engagement with the same company next week. During this engagement he will repeat The Right Princess, which he tried out last Winter at the Bijou.

Magistrate Corrigan sentenced William Johnson to three days in the workhouse on July 1. This was Johnson's second appearance before Magistrate Corrigan within a few days. William Slavin, arrested on suspicion with Johnson, was discharged without penalty.

A defective frog in the yard of the Northwestern, Milwaukee and Rock Island road at Cedar Rapids, Ia., ditched the Hagenback-Wallace Circus train on July 2, injuring two horses. Fortunately the zoological department of the circus could furnish another perfectly good frog to substitute in place of the exhausted one, and the company pursued their way to Ottumwa without further misadventure.

Leah Winslow has succeeded Lillian Lawrence as leading lady and Mignon Ozer has replaced Edith Lemmert as second woman with the Harry Davis Stock company, Pittsburgh, Pa. They joined the company Monday, appearing in The Girl with the Green Eyes.

Luisa Tetrazzini will sing at the Metropolitan Opera House next season, and Giuseppe Sturani will be one of the conductors.

Mrs. Elizabeth Chester has brought suit for divorce from her husband, George Randolph Chester, the author of Get Rich Quick Wallingford.

C. W. Boyer, manager of the Academy of Music, Hagerstown, Md., and of the Central Opera House at Martinsburg, W. Va., has also leased the Colonial Theatre at Annapolis, Md. He will spend several thousand dollars in redecorating his new acquisition, and when the house opens in August it will be practically a new theatre.

Jessie Bonstelle and her stock company, who have been appearing at the Star Theatre, Buffalo, N. Y., will open in Detroit on July 17. On the same evening the Baldwin-Melville Stock company, including Adelaide Keim, Arthur Byron, and Will Deming, will succeed the Bonstelle company in Buffalo.

The Princess Stock company, Des Moines, Ia., will open Aug. 17 for their regular season. The opening play will be A Woman's Way. Elbert and Getchell have engaged Marion Ruckert for the leading female roles.

Madame E. S. Freisinger, the costumer, has just returned to the city from a three months' trip through Europe. After seeing every opera, play and review that might be produced here, she thinks The Count of Luxembourg and Kismet the two most interesting and promising productions of this season abroad. She studied the outlook from the standpoint of stylishness, and thinks the simplicity of the gowns at the Grand Prix, most of which were black and white combinations, most attractive and in keeping with American taste.

William Hammerstein will show motion pictures of the Wolgast-Moran fight at the Victoria Roof-Garden during the week of July 17. The pictures were taken in San Francisco on July 4.

The Vagabonds closed their Summer stock season at the Belasco Theatre, Washington, D. C., July 8. The house will now remain dark till the opening of its regular Winter season. The final offering of The Vagabonds was William Holcomb's dramatization of R. D. Blackmore's famous novel, "Lorna Doone."

Frederick Kaufman corrects the statement recently made that William Harris is stage director of the Sothern-Marlowe company. Mr. Kaufman has held that position for the past five years. Mr. Harris is a valuable member of the company.

Klaw and Erlanger repeated their Le Satyre matinee at the New Amsterdam Theatre on Saturday afternoon, when every woman attending the performance of The Pink Lady was given a Le Satyre bracelet. Fans are given away every night at the Jardin de Paris to all the patrons of The Follies of 1911. These souvenirs are proving immensely popular.

Penrose Katz recently closed a Summer stock season in Worcester, Mass., and at present is resting preparatory to rehearsing with The Deep Purple, opening in August.

Vaughan Glaser and his stock company, including Fay Courteney, Charles Carver, James Hester, Laurence Wakefield, Frederick Kerby, Harrison Stedman, Herschell Mayall, Martin Woodworth, T. Ashton Magrane, Constance Kenyon, Viva Brown, Kathleen Brown, Temperance Reed, and Edna Ellsmere, began a six weeks' stock engagement in Rochester, N. Y., on Monday, July 10. The opening bill is When Knighthood Was in Flower. The play for the second week is The Prince Chap. When the Glaser company closes its engagement at the Temple Theatre on Aug. 19, J. H. Moore, proprietor, will install vaudeville in the house.

William St. Willis, tenor, has been singing operatic and popular selections successfully with Martine's Symphony Orchestra on the Steel Pier, Atlantic City.

Isabel D'Armond has returned to New York after a tour of twelve months on the Orpheum Circuit. She has decided to forsake vaudeville next season to reappear in musical comedy. She will be remembered for her work in The Beauty Spot and with Frank Daniels and Elsie Janis.

Sabery D'Orsell, prima donna of the Aborn Opera company presenting Robin Hood, was married in Baltimore, Md., on July 8, to John R. Nugent, Jr., a New York florist. Mr. Nugent is fifty-two years old and divorced. Miss D'Orsell is thirty years old. The ceremony was performed at the parsonage of the Asquith Street Presbyterial Church by the Rev. David T. Neely.

Jean Irwin, who returned to vaudeville three months ago, is to appear in a tabloid musical comedy, The Jersey Girl, written by Dixie Hines. It is to be presented in vaudeville with a company of eight.

Ray Cox, who retired from the company at the Winter Garden after her operation, will not tour in Tillie's Nightmare, as has been announced. Instead she will remain in New York and complete her musical studies until early in the Spring, when she is to appear in a new musical comedy.

George W. Schumaker, principal character and stage-manager with the Charles Breckenridge Stock company, closed with that company at Atchison, Kan., on July 1. He will visit his parents for a month at Ackerman, Miss., before the regular season opens. He will be with one of the big one-night attractions near Chicago early in August.

M. T. Middleton, of Wagenhals and Kemper's staff, has written a new book for Gus Hill's Midnight Maidens burlesque show. Mr. Hill has also accepted a number of good comedy bits from the same author for the Mutt and Jeff show. Middleton says he has a musical comedy nearly ready under the title Tell It to Sweeney, with an entirely new brand of comedy. Mr. Middleton will go ahead of one of the Seven Days companies next season. This will be his fifth year with that firm.

Irene Witt will hereafter be known as Irene Summerly, her mother's maiden name. Miss Summerly has been playing Hilda in Eugene Walter's The Wolf for the past two seasons.

Mr. and Mrs. Gavin Dorothy (Virginia Harvey) are with the Lorena Tolson Stock company. Mr. Dorothy is leading man and Miss Harvey is playing character and heavy roles.

In the company assembled by Gus A. Forbes for the Summer season at the Lyceum Theatre, Duluth, Minn., are the following persons:: Edwin Brandt, of the Viola Allen company; Westropp Saunders, of the Bdanche Bates company; Frederick Van Rensselaer, Roy Phillips, Perry Golden, the comedian; Robert Le Seur, Frances Whitehouse, Florence Coventry, Nesta De Becker, of the Rebecca of Sunnybrook Farm company, and Jane Stuart. The stage is under the direction of Joseph T. Belmont. The Forbes season opened June 27 in Clyde Fitch's The Bachelor. Wildfire followed, and the current play is Gus Thomas's Arizona. Brewster's Millions is underlined. Several new plays are to be presented by Mr. Forbes in Duluth during the Summer.

Walter E. Perkins, while bathing at Old Orchard last week, was so badly cut by an old piece of iron under the pier that he has been confined to his home in Biddeford. He was cut in twelve places.

Lee Arthur has been making some important changes in the manuscript of The Fog, preparatory to its New York premiere in September. The play has already had a Chicago hearing.

Mr. and Mrs. Clifton Steelsmith (Dorothy Keltner) have signed with Beulah Poynter's production of The Hoosier Schoolmaster for the coming season, for the parts of Hank Banta and Mirandy Means, respectively. Rehearsals commence on July 24 at Fort Wayne, Ind.

THE VAUDEVILLE HOUSES.

The current variety bills are:

New Brighton Theatre.—Trixie Friganza, the singing and talking comedienne; Frank Tinney, "burnt cork" comedian; Toots Paka, in native Honolulu dances, and her company of Hawaiian singers, dancers, and instrumentalists; Wilfred Clarke, in a new farce comedy; Six American Dancers, the Ernest Pantzer Trio of European acrobats, Beatrice McKenzie and Walter Shannon in a comedy dramatic sketch; Carson and Willard, the German comedians, and the Bruno-Kramer Troupe of Acrobats.

Brighton.—Grace Van Studdiford, prima donna soprano, late star of The Golden Butterfly and The Paradise of Mahomet; Gus Edwards' Schoolboys and Girls; The Great Interrogation, a strong dramatic play in one act; Yorke and Adams, the Hebrew dialect impersonators; Dolan and Lenhar, in a new comedy sketch; Hall and Thomas, Will Dillon, Terry and Lambert, Rice, Sully, and Scott, and Prof. Louis Reinhard's Renowned Rythmists.

Hammerstein's.—Ethel Levey, Motoring, Berlin Madcaps, Arvis Mystery, Pedersen Brothers, Bedini and Arthur, Six Steppers, Ferrari and co., Stadium Trio, Kohler and Roberts, Keller and Dean, Laurence Family, Colby and Day, Lambert Trio, Nelson and Crossin.

Henderson's.—Diamond and Nelson, Samba Girls, Koners Brothers, Howard and Lawrence, Boothlack Four, Clover Trio, Gladish and Cranston, De Voie Trio.

Fifth Avenue.—Ray Cox, Caesar Rivoli, Nina Morris and co., Jarrow, Pollard, Ioleen Sisters, McDevitt, Kelly and Lucy, De Pay Sisters.

ACTORS' CHURCH ALLIANCE.

The annual church service was held on Sunday evening, June 18, at St. Chrysostom's Chapel. The preacher was Rev. James G. Lewis, of the Church of the Transfiguration. The annual reception was held at St. Chrysostom's Hall Thursday evening, June 22. In spite of the very warm evening there was a large attendance. A delightful programme was given. Rev. E. S. Mitchell gave a speech of welcome. Mildred Holland, president of the New York Chapter, gave a delightful selection from Mary Stuart. Two tenor solos were contributed by Walter H. Robinson, soloist at the Church of the Heavenly Rest. Mrs. Walter H. Robinson also sang two solos. Mrs. Robinson accompanied Mr. Robinson and Miss Batsman played for Mrs. Robinson.

Mr. Throckmorton gave a reading called The Pedagogue and also read several original poems from a book just published by Martha Kidder, sister to Secretary Mrs. Kidder-Peirce. Refreshments followed the programme.

The office will be opened at headquarters until August every morning from 10 to 1 o'clock, except Saturdays. The August hours will be announced later.

It is with deep regret that the A. C. A. learns of the death of Mrs. Esther Herrman, who has done so much for their interests.

NOTES FROM MT. CLEMENS.

"The weather here is as perfect as if it was made to order," writes Charles W. Young from Mt. Clemens, Mich., "and our several new hotels and bathhouses are rapidly filling up for the Summer. We are becoming more popular than ever with theatrical people, although I must say that we miss the conviviality of the old old-timer. Of late years performers have cut out the sports of olden days, such as baseball, football, tub racing and fishing; to-day it is nothing but automobiling or attending hops at the hotels. Thirty years ago everything here was country sports, while to-day everything appears to be all swelldom, and it pleases the class of professionals who visit here each year.

"Among the late arrivals here are Bert G. Clark, the Kentucky Colonel; Pat Reilly and Mrs. Reilly, and Harry Hedges. Joe Rogers is getting in shape to train Frank Gotch; the Wood Brothers, after a three weeks' rest here, open at the Temple in Detroit next week; the Kaufmann Brothers have been enjoying the baths here; W. W. Potts and wife have left for New York; W. C. La Tort will rest here until July 15; Robert C. Neuman, Grand Secretary of the T. M. A., has been resting here and arranging his report for the Grand Lodge meeting to be held in Wheeling, W. Va., July 10; Mr. Neuman has several boomerangs for a few bad boys that have been looking after the interests of the proposed T. M. A. Home.

"William Tingle, treasurer of Shae's Toronto Theatre, is also here; Jannette Sherwood and Josie Sinclair are taking baths and resting; Sam Lee has been called to New York to attend rehearsals of George Evans's Minstrels; H. W. Link, manager of A Country Kid, is routing his attraction from here for next season; Fred S. Lotto has a beautiful residence here and has been working like a Trojan for the last few weeks remodeling and decorating.

"Sam Bernard's mother and brother Harry are here for their usual rest and treatment; David Shubert is also here. The Quigley Brothers, May Hoey, Walter Turner and wife, and Eddie Girard have finished their vacation and have gone to New York.

"Wilson S. Ross, Dave Warfield's manager, leaves to-night after eight quiet weeks of rest and comfort at the Clementine. Robert Nelson, Sr., of the Wallace-Hagenback Circus, had the misfortune to have his hotel, "The Arlington," seriously damaged by fire and is here arranging for its rebuilding.

"William Kibble's Uncle Tom's Cabin was recently visited by the stork. It first left a Willie Kibble, Jr., at the family residence, and in passing over the barn it left two baby colts. Mr. Kibble and baby are doing well.

"It is with the deepest regret I learn of the sad passing away of one of our dearest yearly patrons of Mt. Clemens, in the person of Frank V. Hawley. A postcard from one J. Bernard Dyllyn from New York tells us everybody's working but the agents. Percy Plunkett, please write."

WILLIAM WINTER.

On July 15 William Winter will celebrate his seventy-fifth birthday and his numerous friends will gather at his home on Staten Island for fitting recognition of the day.

William Winter was born in Gloucester, Mass., in 1836, the son of a sea captain, from whom the boy inherited a love for the sea and a feeling for the quaint romanticism of New England. So fond was the youth of writing that he was locally known as a poet before his sixteenth birthday, and when he was nineteen he issued a volume of lyric poems. In 1859 William Winter came to New York, where he joined the young authors and artists in the Bohemian set. A downtown Broadway restaurant, known as Pfaff's, was the center of the coterie.

Mr. Winter's literary activities have taken him into numerous fields of prose and poetry. Some of his published volumes are "Other Days," "Old Friends," "Life and Art of Richard Mansfield," "Shakespeare's England," "Gray Days and Gold," and "Over the Border." He is now busy on a volume to be called "Shakespeare on the Stage." For many years his work as dramatic critic for the New York *Tribune* made his name familiar to all who know the stage. His criticism was marked by decisiveness, strength, and clarity. He always knew his mind.

Among his friends have been most of the eminent actors and authors in America, and many in England. He was acquainted with Junius B. Booth, Edwin Booth, James W. Wallack, Lester Wallack, E. L. Davenport, W. J. Florence, Joseph Jefferson, John Gilbert, Mary Anderson, Henry Irving, Richard Mansfield, Charles Dickens, and Wilkie Collins.

RECORD OF DEATHS.

Jacob Jacobson, father of Clarence Jacobson, of the Henry B. Harris staff, died of heart failure in Washington, D. C., on July 4. Funeral services were held at the chapel of Lee's undertaking establishment and were in charge of the Lincoln Post of the G. A. R., No. 3, of which Mr. Jacobson was a member. A large delegation of friends from the Surgeon-General's office paid tribute to one who had always been a favorite in that office. As a compliment to his son, Clarence Jacobson, a special delegation of ten, representing the theatrical profession, attended the funeral. After the services the body was escorted to Arlington Cemetery and military exercises were held at the grave, with the usual salute of three volleys and the sounding of taps. Mr. Jacobson was seventy-one years old. For the past thirty years he had been employed as a clerk in the Surgeon-General's office. He was a member of the Seventy-first Regiment of New York volunteers. He served as a staff officer of the Old Guard. He is survived by a widow, one daughter and six sons.

Thomas S. Hayden, of Brooklyn, once famous as an amateur actor, died in Brooklyn, July 7, of pneumonia, at the age of fifty years. For more than twenty-five years he has been a member of the Amaranth, Booth, and other Brooklyn dramatic clubs. At one time he appeared with Edith Kingdon (Mrs. George Gould). About fifteen years ago Mr. Hayden was stricken with blindness, the result of getting makeup in his eyes. A benefit performance given at the Academy of Music, Brooklyn, for him, at the time, netted about $8,000. He invested the money and has been able to live comfortably on the interest. Mr. Hayden's favorite role was Armand Duval in Camille. Charles Frohman saw him in the part one time and offered him a position on the professional stage. Mr. Hayden, who had a lucrative position, declined and refused ever to be other than an amateur.

Harry Montgomery, known professionally as Scamp Montgomery, and brother of David Montgomery, of Montgomery and Stone, died at Roosevelt Hospital July 9, after a four days' illness, from an acute attack of diabetes. Mr. Montgomery had been appearing in Get-Rich-Quick Wallingford at George M. Cohan's Theatre. He was born in St. Louis, Mo., in 1868, making his first stage appearance at an early age in The Silver King. At one time he was trombone player with Pryor's Band, later appeared in vaudeville with Tony Pearl, and was also attached to other well known bands. He had also been seen in Mary's Lamb, The Hurdy Gurdy Girl, and The Air King.

Mrs. Madeline Schiller Bennett, a well-known pianist, died in New York on July 3, at the age of sixty-five years. Mrs. Bennett was born in London of German parents, and was the widow of Marcus Elmer Bennett, of Boston. She began her study of music in London and made her debut in Leipzig. She then traveled through Europe and Australia. In America she toured with the Theodore Thomas Orchestra. She leaves a daughter, Mrs. William C. Dickey (Gertrude Bennett), who played with Mrs. Fiske several seasons ago.

Vaughan Kester, the novelist and brother of Paul Kester, the dramatist, died at his home, Gunston Hall, Fairfax County, Va., on July 4. He is survived by a wife, mother, and brother Paul. Mr. Kester was born in New Brunswick, N. J., on Sept. 12, 1869. His most successful novel, "The Prodigal Judge," appeared last Spring.

Oscar Wood, the dramatist, suffered a stroke of apoplexy on July 6, at his home in Port Chester, N. Y., and died from the effects. Mr. Wood was born in New York in 1850, the son of Oscar Wood, a circus man. He was nephew of Frank Wood, the well-known clown.

J. B. Agler, professionally known as Tony Parker, died in Winfield, Kan., on July 3, at the age of eighty-seven years. He became a circus clown at the age of ten years and continued to perform for fifty years.

Edward O'Brien, father of Edward Poland (O'Brien), died at his home in Dayton, Ohio, on July 2. Mr. O'Brien was eighty-four years old.

Mrs. Anna Frank, wife of Christian Frank and mother of J. Herbert Frank, the actor, died in New York city last week.

HAMPDEN LOSES.

The Appellate Division of the Supreme Court has denied the application of Walter Hampden Dougherty for an order restraining the New Theatre and its former director, Winthrop Ames, from presenting Josephine Preston Peabody's play, The Piper, with a woman in the title-role. Edith Wynne Mathison has been appearing in the play. The final decision was given July 7.

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HOT WEATHER IN BOSTON.

It Closes Theatres That in Other Circumstances Would Remain Open—Benton's Chat.

(Special to The Mirror.)

BOSTON, July 11.—After the worst week on record things look a little better theatrically in Boston. The temperature was something tremendous, and playgoing was practically as great an impossibility as play-acting. Lindsay Morrison's Stock co. struggled along for two days, and then the merciful manager gave his players a vacation for the remainder of the week to resume the run of Easa when the thermometer should be a trifle lower and to put over The Boys of Company B for a later production.

That left John Craig's Stock co. as the only dramatic attraction in town, but as the scene of The Barrier was laid in Alaska, there was mental suggestion enough to keep the actors cool. This week they have something in comedy vein in Mary Jane's Pa, which has been seen in combination here, but never in stock. Donald Meek has the old character played by Henry E. Dixey in New York and by Max Figman in the only Boston engagement of the piece. A special engagement for the part of Mary Jane in the person of Henrietta McDaniel, who has never played a girl's character here, but has proved a capital boy both in The End of the Bridge, for its long run, and also in Little Lord Fauntleroy, in which she played Cedric for a special engagement.

This is the last week of the presentation of the Meistersingers in their first sketch at Keith's, and they change their programme so as to give Irish songs as a specialty. The other features of the bill are Edwin Holt and co., Bert Fitzgibbon, Ethel McDonough, who is no longer of the Myrma of diving fame; Patty and Desperado, the Majestic Musical Four, Field Brothers, and Rem Brandt. Next week the Meistersingers will head all star minstrels.

For the vaudeville at the Globe the features are the McGinleys, Blamphin and Hehr, Don and Lavan, the Kimball Brothers, and Clahane and O'Donnell.

At the Bowdoin Square the list is made up of Troiendo and co., Emery and Nodine, Bolter and Kelgarde, Kelly and Davis, Casey and McGill, and Flying Waldo.

The Orpheum has in its programme Henry and Lisel, Mildred Flora, McGinnis Brothers, the Sombreros, Robert Roland, Elizabeth Kennedy, Williams and Weston, and Toku Kischi.

For the first half of the week at the Hub the bill is made up of Le Baron, Lorella and Parsons, and Anderson and Burt, being succeeded by Morris and Kramer, Beach and May, Clarice Miller, and Fisher and Greene.

Dunne and Meredith head the list at the Palace, with Charles Lombard and Jennie De Haan as other features.

In the alternating bills at Austin and Stone's the leaders are Andell and Leslie, Joe Camaco, Artie Starr, Frank Walsh, John Flynn, and Misses Campbell, Walker, and French.

Out at the Medford Boulevard the open air vaudeville includes Mlle. Cecile and co., the Three Bremmens, the Carberry Brothers, Quigg and Nickerson, Hixley and Levner, and Tovelli's Dog and Pony Circus.

Norumbega Park goes from musical comedy back to vaudeville, with La Petite Emile Trio, Yeagen and Kemp, the Bon Bon Trio, and Dinehart and Heritage.

Lexington Park's Summer theatre has Musical Buskirk, the Dancing Durands, Bowen and Lina, and Jack Edwards.

The moving picture houses are nearly all making a special feature of the illustrations of the recent coronation festivities in London, and they are invariably proving popular.

The Shubert will be the first of the high-priced houses to open for the new season, July 31 being positively fixed as the date, and Over Night, under the management of William A. Brady, being the attraction.

Word has been received by cable of the engagement of Jeska Schwartz, of the Back Bay Opera co., to Baron Robert Rothschild, of Paris, and that Madame Lucette de Llevin, wife of Leo Devaux, of the same co., had become the proud mother of triplets. Blessings seem never to come singly, and the opera season is not due to open until the middle of November.

E. D. Smith, resident manager of the Majestic and Shubert, who has been taking his Summer vacation at Clear Water Lake, Allen's Mills, Maine, was in town last week to arrange for the trip there of the Curfew Club, of which A. L. Wilbur is the president.

Alice Johnson, who played the French countess in The Man from Home during the long run which William T. Hodge gave the piece at the Park, is in Boston for a short time on a visit to friends in Roslindale.

Mary Young, who returned to her position as leading lady of the Castle Square Stock co. for the single week of The Barrier, has resumed her vacation at her Summer home on the North Shore.

Lucille La Verne, who was last seen in Boston as the star of Ann Boyd, which she dramatized, has joined the Summer colony of theatrical people at Winthrop Beach.

William H. Walsh, who was formerly press representative at the Boston when it was under the management of Eugene Tompkins, is in town for his vacation. He will go out as advance representative of one of the Brady attractions for the coming season.

A. L. Rickey, of the Castle Square Stock co., and his wife, May du Frayne, have just gone to Canada to join H. Price Webber's Boston Comedy co. for the rest of the Summer season.

Rose Morison, of the stock co. at the Majestic, observed her birthday on the Fourth of July, and one of her most costly presents was a handsome diamond ring from her husband, Lindsay Morison, the manager of the stock co.

There was a real estate sale last week that was of special interest to opera goers of a generation ago. The people of to-day had little thought when they read that the Countess de Miranda has sold to Loren D. Towle the mercantile property at 31-33 Otis Street, and the astute real estate editors thought only of the London Rothschilds, who made the sale. They had no idea that the Countess was none other than Christine Nilsson, the Swedish prima donna, who was famous here in the seventies and eighties, but is now retired into private life and living quietly in Paris. She was always sanguine over the value of Boston real estate for the investment of her fortune, and she has owned quite an amount here. Until recently she had held the title to Felton Hall in Cambridge. Edward F. Barnes has been acting as her agent for the past thirty years, and still holds her power of attorney.

Lotta Crabtree, the former actress, had her property attached in the sum of $40,000 last week in an action brought by a firm of New York architects, who claim to have done some work for her property. Miss Crabtree owns the Park Theatre, as well as Hotels Brewster and the Cecil, which are adjoining.

Theatrical men who have been in the habit of going to the meets of the Armory Athletic Association when they are in Boston will have to look for a new locality, as the new law which has gone into effect prohibits the holding of assemblies of any sort over a place where gasoline is stored, and the armory is built over a great garage on Tremont Street.

B. F. Keith is going to bring the old timers' bill to Boston late this month, with Mrs. Annie Yeamans, Gus Williams, Fox and Ward, Lottie Gilson, and Maggie Cline. The Orpheum has already had an old time programme of its own.

John Craig is making a Summer feature of devoting his Tuesday matinees at the Castle Square to charity, and the Floating Hospital and Berkeley Infirmary have already benefited in substantial sums.

B. P. Cheney and his wife (Julia Arthur) are now located at their Summer home of one of the Brewsters, at the entrance of Boston harbor, and their steam yacht is in commission taking friends from the city to one of the coolest spots for miles around. The hot wave of last week had no terrors for them.

Artemas Simmons, who died in Wakefield last week in his eighty-eighth year, was the leader of the orchestra with the Original Bohemian Glass Blowers, to tour this country. He was the musician who introduced the Lancers to the dancing public of New England.

Miriam Collier, the young amateur actress, who has joined Lindsay Morison's Stock co. at the Majestic, comes naturally by her talent, for her mother is Miriam O'Leary, the soubrette of the stock co. at the Boston Museum, who retired from the stage when she married Dr. David L. Collier. The young actress is only seventeen years old. Her first appearance was when her mother originated a children's performance of The Shaughraun, and her brothers played the leading characters of that Boucicault comedy.

For the minstrel show at Keith's next week the jokes certainly will be new, for they have advertised on all the billboards and the papers that they will pay cash for new jokes, and since then the local Joe Millers have been working overtime. The end men for this feature will be George Thatcher, John Healy, Hughey Dougherty, and Lew Benedict, with the Meistersingers looking after the high grade part of the music in the first part.

When My Friend from India goes on at the Castle Square, Donald Meek will take the part created by Walter E. Perkins, who is at his boyhood home in Maine and recovering from the effects of a serious accident sustained while diving.

The latest rumor in regard to a new theatre for Boston is for one on Washington Street in the vicinity of Bryton's Hotel. After the experiences of this year in midsummer theatricals and hot weather it will undoubtedly be a long time before any manager invests much hard earned cash in a downtown theatre. As it is the National or Tremont has been completed for months and never been opened to the public.

JAY BENTON.

Married

BISHOP — WEST. — William D. Bishop to Bianca West, in Bridgeport, Conn., July 6.

FALLOWS—BRUNA.—Charles Samuel Fallows and Eva Von Leska Bruna, in New York, on July 3.

FARRAR—DAVIS.—Rev. F. Percival Farrar and Nora Davis, in London, July 6.

GORGORZA—EAMES.—Emilio de Gorgorza and Emma Eames, on July 10, in Paris.

NUGENT—D'ORSELL.—John R. Nugent, Jr., and Sabery D'Orsell, in Baltimore, Md., July 7.

SCHUMANN-HEINK—MARKER.—Hans Schumann-Heink and Zelda Lina Marker, in Chicago, on July 1.

WEBB—DAVIS.—Dollie Davis and William B. Webb, in Kansas City, on Jan. 10.

Died

AGLER.—J. B. Agler (Tony Parker), in Winfield, Kan., July 3, aged 87 years.

BENNETT.—Mrs. Madeline Schiller Bennett, in New York, July 3, aged 65 years.

FRANK.—Mrs. Anna Frank, in New York, last week.

FYLES.—Franklin Fyles, in New York, July 4, aged 63 years.

HAYDEN.—Thomas S. Hayden, in Brooklyn, July 7, aged 50 years.

JACOBSON.—Jacob Jacobson, in Washington, D. C., July 4, aged 71 years.

KESTER.—Vaughan Kester, at Gunston Hall, Fairfax County, Va., on July 4, aged 41 years.

MONTGOMERY.—Harry Montgomery, in New York, July 9, aged 48 years.

MOTTL.—Felix Mottl, in Munich, Bavaria, July 2, aged 54 years.

NORTON.—Mrs. Isabel Freeman Norton, in New York, July 6, aged 74 years.

O'BRIEN.—Edward O'Brien, in Dayton, O., July 2, aged 84 years.

WOOD.—Oscar Wood, in Port Chester, N. Y., July 6, aged 61 years.

AMUSEMENTS IN CHICAGO

Hot Weather Attractions—Modern Reflections on Electra—Theatrical People's Real Estate Holdings Here—Colburn's Chat.

(*Special to The Mirror.*)

CHICAGO, July 10.—With the closing of one theatre, Power's, whence Seven Sisters departs, and the opening of another, the Cort, where The Larboard Watch was produced Saturday night, the number of theatres open remains the same.

The Larboard Watch, described as a military and naval satire and a nautical operetta, is the latest undertaking of Fred Miller, Jr., composer of "Ship, Ahoy!" "Davy Jones," and "The Golden Wedding." He is both writer and composer. It has the elements of a popular Summer piece, and may keep the Cort doors open for a good run. The production has been thoroughly well prepared under the direction of James Gorman. There was a large audience at the first performance. The cast: Augustus Dunn, General and Provost Marshal John L. Kearney; Major Blatt, Will H. Sloan; Lieutenant Danforth, Francis K. Lieb; Edmund Keys, of the ship "Hasel K.," Albert Rauh; Captain Fogg, of the "Kankakee," Mark Ellis-ton; Old Grizzly, William Lyle; Lobster Pete, William Milliken; Hasel K., Anna Hoffman; Christine, Miriam Prusan; Prudence, Anna Little; Moxie, Anna May Sullivan. The three scenes of the three acts are in a fort quadrangle, on the deck of a cruiser and on board the "Kankakee" 4. William F. Glover is musical director.

The run of The Seven Sisters at Powers' was 112 performances. The co. went East with the exception of Jean Murdoch, who went to Minnesota for a vacation. Charles Cherry is going to Europe at once with Hungary as his destination. Alice John will rest a few weeks and then begin rehearsals for her part in the new Frohman production at the Lyceum, New York. Carlotta Doty is going to Europe.

Charles Horn is playing the part originated by James Bradbury in The Heart Breakers at the Princess.

Henry Dixey is heading the bill at the Majestic this week. He is playing the Garrick comedietta with Miss Nordstrom. Taylor Homes, of The Commuters co., also is on the bill.

Bills this week: Larboard Watch, Cort; Dear Old Billy, Whitney; Little Miss Fix-It, Chicago Opera House; Heart Breakers, Princess.

Probably the oldest play offered in Chicago this season was acted in Scammon Gardens of the Chicago last Friday night by the Coburn Players—Electra, by Euripides, produced in Athens 2,300 years ago. While the moon was shining on this little twentieth century version of the great, big, ancient tragedy, that thrilled its thousands in the airdomed theatres of Greece, an idea bothered like the mosquitoes that this play was, indeed, a pretty pastoral for a mid-Summer evening with the mummers on a tree-embowered stage. The king was murdered and the slayer married his widow to sit beside him on the throne. Orestes-Hamlet slew the villain, and Electra, like Lady Macbeth, urged him to do it. Then she encouraged him to murder their mother, and the knife she carried was as big as a machete. On came the body of the murdered king, as in Richard III., and in the great climax the queen appeared, facing her daughter, who had just planned her murder. When Greek meets Greek then comes the tug of war, and these two women held the stage for a prolonged time, while one of the great poets of antiquity translated into English by Gilbert Murray, gave expression to emotion and passion. Then the queen was slain and the gods appeared—Castor and Polydeuces—somewhat as the ghost in some of Shakespeare's plays, to point the moral and tell the fate of children who murder their mother. Still the silver moon was shining, the stars were out, hardly a breeze stirred the leaves of the trees and shrubbery. Except on the stage the scene was picturesque, romantic, poetic, lovely. So why not have Electra as the play for the occasion, or The Massacre of St. Bartholomew, or The Burning of Moscow, since the night was warm, or The Charge of the Light Brigade, or The First Minnesota at Gettysburg, or something else with slaughter plentiful and complete. The night before in Scammon Gardens the Coburn Players gave The Canterbury Pilgrims and delighted everybody with the comedy. But such harmony of time and place and play was too much, too sweet. They had to follow it with the murders and seduction of Electra. Further bloodshed was offered for midsummer night dreams with Macbeth Saturday night. Nature was gracious. The seasons and the elements (by behaving properly) did all they could for poetry, and the management responded with scenes of blood and horror. The happy selection of such a play as The Canterbury Pilgrims and the capability of the actors, with the praise they received in the press, brought an audience of nearly 2,000 Friday night to hear Electra—a little larger than the night before. Therefore the University of Chicago's season of outdoor production this year was recorded as a great success. The weather remained virtually perfect from the beginning to the end. Mr. and Mrs. Coburn were commended for scholarly comprehension and their talents for acting, the thoroughness of their preparation and the strength of their company. Mrs. Coburn's Electra was appealing—an excellent achievement in emotional acting. Mr. Coburn's Orestes was fine, big, strong and satisfying. Roydon Erlyne's old man was admirable and Howard Kyle read the lines of the god, Castor, so well that the audience was eager to catch every word. Edward Donnelly played the messenger in an able manner. Helen Harrington acted the queen. Dorothy Turner was leader of the chorus. Amelia Barleon was second leader, Harly Knoles was Polydeuces, and Frank Peters a peasant.

Well known members of the profession are taxpayers in Chicago, and the total of their assessment is estimated at $1,000,000. Lillian Russell has been assessed on $50,000 worth of real estate here; Mrs. Otis Skinner, $60,000; Mrs. Alma Youlin, $40,000; May Irwin, $70,000; Rose Gilfuhs, $40,000; Mrs. Marshall Stedman, $30,000; Marie Nelson, $20,000; Maidel Turner, $10,000; May Ryan, $10,00; Ethel Johnson, $10,000; Sara Truax, $10,000; Winona Winter, $10,000; Kate Watson, $10,000; Marian Murray, $10,000; Lottie Mayer, $10,000; Vera Berliner, $10,000; Annie Buckley, $10,000; Gertrude Murphy, $10,000; Sallie Fisher, $10,000; Knox Wilson, $10,000; Tony Denier, $10,000; May De Sousa, $10,000; estate of Joseph Jefferson, $50,000; estate of Richard Mansfield, $50,000; scores of others, $10,000 each.

Five days of the hottest weather man or beast could withstand threatened to ruin the reputation of Carter Harrisonville as a Summer resort last week, but a lake breeze arrived and the week ended comfortably. Attendance at the few theatres open downtown dropped almost to nobody at all, but it quickly increased to normal after the cool wave. Only one run was interrupted by the heat. Nora Bayes became ill and no performance of Little Miss Fix-It was given at the Chicago Opera House Tuesday night.

Manager Goodfriend, of The Seven Sisters, was quoted in the "Journal" as saying one of the hottest nights last week that he was tempted to send the temperature instead of the total receipts, as the figure might be larger.

Chicago's next grand opera season will begin at the Auditorium Nov. 18, with the delayed production of Saint Saens' Samson and Delilah, which was to have been sung last season. It was postponed on account of the task of producing The Girl of the Golden West. Madame Gerville-Reache will sing Delilah and Dalmores will sing Samson. The total subscription for the grand opera season is now $205,000, about $70,000 more than a year ago.

Rehearsals of An Everyday Man, Owen Davis's play, in which Thomas Ross will star, at the Cort, will begin soon. Florence Nash will be the leading woman of the co. The opening date is Aug. 21.

A. G. Delamater, producer and owner of Dear Old Billy at the Whitney, also of My Cinderella Girl and other plays, has engaged Edward Elsner as general stage director.

George Hamlin, the tenor, has gone to Lake Placid to study with Victor Herbert, the part of Natoma in the opera of that name. Mr. Hamlin will sing the part in the production of the opera at the Auditorium by the Chicago Opera co.

Chicago's two dramatists named Sheldon have been asked to submit plays to the Chicago Theatre Society. Harry Sophus Sheldon, author of The Havoc, has not indicated whether he will have a play for the society. Edward Sheldon, author of Salvation Nell and The Nigger, will write a new play for the society. The society will have ten weeks at the Lyric Theatre, and the co. will be called the Drama Players. They will go on tour under Shubert management.

Gus Weiberg, who has been playing The Burgomaster up near the Arctic circle, passed through on his way from Medicine Hat to Broadway, where he is to take John Hazard's place in The Red Rose co.

Edward E. Rice made a discovery at Riverview Park. The producer of Evangeline and 1492 found that success with an opera, even as good as Pinafore, is hard to get if it is done in open air, and there is a roller coaster on one side and a merry-go-round on the other. After a few performances of Pinafore on the floating stage in imitation of a ship deck the enterprise was abandoned. There was talk of putting the production in a downtown theatre. Buttercup and Sir Joseph approached in rowboats, and Deadeye was tossed overboard into real water and forced to wade ashore. But that could not save it.

Everywoman is coming to the biggest theatre in town, the Auditorium. It will be played there from Oct. 14 to Nov. 10.

Record-breaking hot weather, the Fourth registering 102, and was the hottest day on record in Chicago except one, reduced theatre audiences to small groups for about a week, including that national holiday.

Some of the best acting in town last week was in vaudeville at the Majestic, in a little play called The Woman Who Knew, by Victor H. Smalley. The author had put some good, well written stuff into this small structure and built it well, and when to this attraction was added the ability of Madame Besson, who played the interesting central character, a young woman whose life had been an interweave of romance and tragedy, the result was a strong appeal to the admiration of the audience. Madame Besson brought good looks to the part. She is a tall, graceful woman, and her fine manner of using good English was refreshing enough to make one forget the weather on a hot night. Charles Dodsworth made Sharp, the lawyer, most effective, and Myra Batchellor played the wife unusually well. It was rather untimely that one of the best dramatic productions in advanced vaudeville should be seen only by audiences reduced to a minimum by a torrid visitation, and Manager Glover should bring it back in due course of booking.

Clay Clement wrote some playlets for vaudeville and most of them were good. His Timely Awakening was given at the Majestic last week by Maud Hall Macy and Carleton Macy, and seemed nicely fitted to them. Miss Macy played the opposite characters of the wife at home and in the dream most cleverly. The audience responded with frequent applause. Mr. Macy built up his part of the husband rather more slowly in the favor of the audience, but he succeeded, and the little drama closed with an excellent impression.

Frank Shannon played Richie Ling's part of Perks in Dear Old Billy at the Whitney Opera House recently for one performance, and it is said that Mr. Shannon's short part of the tailor was suddenly assumed by a tailor of a nearby establishment.

Collin Davis, writer of The Yama Yama Man, and part of the book of Lower Berth 13, has gone to Europe to learn values of goods he may be called upon to appraise as a member of the Government service here.

A play called The Long Roll, from a novel of the same name, in which Stonewall Jackson is given prominence, may be seen here next season.

An open air theatre may be built in Jackson Park, with the seats on the present short golf course, and the stage on an island near the shore in the lagoon.

The real elevator used in The Heart Breakers, at the Princess, was a gratifying surprise to the management, and especially to Ned Wayburn, who seemed to regard "prop" elevators with suspicion. A representative of the Union Elevator and Machine Co., of this city, which built the lift, as if for a business structure, assured Mr. Wayburn that there would be no trouble this time. It would work, and it did, without a hitch.

Francis Lieb, brother of Herman Lieb, who has made the cocaine playlet, Dope, by Joseph Medill Patterson, a fixture in vaudeville, has come home for the Summer, after a long season with Raymond Hitchcock. Mr. Lieb may be seen in a local musical comedy production.

Elizabeth Murray proved at the Majestic last week that she can come back from musical comedy to vaudeville any time with the assurance that her former success will be resumed. She sang several dialect songs in her best manner and the audience tried to persuade her to sing several more. Diero, playing the piano-accordeon, was another conqueror of the warm wave, whose part in the bill the audience would have made twice as long. He gave several encores. James B. Donovan and Rena Arnold were unusually popular, and Morny Cash got some applause. Cheyenne Days, a Western mixture of rope throwing and rough riding, found favor. Alberius the First and Jessie Hillar and Crotton Brothers completed a good bill.

James Bradbury has retired from The Heart Breakers co. at the Princess.

Overnight is one of the new season bookings at the Princess.

Al. Phillips, the comedian, who has done so well as the facetious plumber at the Princess in The Heart Breakers, wears his hat in Summer in his pocket. If a Summer bareheaded cult is started it will have many followers. The writer some time since was converted to the belief that the sunshine remedy is the best to preserve the hair, and agrees that one pretty fair head of the natural is worth a dozen elegant toupees. Walking through town bareheaded, on busy streets, the theory is that in each block the people will think you are just going a few doors—if they think at all about it. Meantime old Sol is making that valuable hair grow like silk on a thrifty cornstalk.

E. A. Higgins, well known as a manager and representative, is recovering from a prolonged, critical illness here.

Lyman Howe's well chosen pictures continue popular at the Garrick. The programme of last week was one of the most interesting. The moving picture film made during a trip in an airship was the novelty. It was thrilling. The pictures showing flowers opening into full bloom delighted the audience and aroused especial applause.

Arthur Gillespie has half a dozen plays selected for the first season of the Arthur Gillespie Players.

Twenty-six years ago Booth and Barrett drew $36,000 in two weeks at the Chicago Opera House.

101 Ranch is playing in four districts of Chicago this week, but Colonel Cody says wait till next week when he will be here.

Dear Old Billy goes cheerfully on at the Whitney. The production is going intact and directly from here to New York city. OTIS COLBURN.

LETTER TO THE EDITOR

Stage Children.

To the Editor of The Dramatic Mirror:

SIR.—I was surprised at the tenor of Miss Bates's article in THE MIRROR. She has had very little, if any, experience with stage children outside of so-called "extra children," as is evident from the fact of her statement that $18 is the salary paid; as it is utterly impossible to procure a child capable of playing parts for such a sum, which fact may account for her statement that stage children have no imagination. An $18 child certainly has not, but there are any number of children on the stage in this city who not only study and learn their own parts, but have enough temperament to "get in the character," and in many instances have built up their parts and introduced "business" which have made their small "bits" stand out until they made some of the "big" people in the cast seem small in comparison. This is one of many reasons why so many so-called "stars," especially of the female gender, object to children in their support, as a small man or woman or midget who might happen to make a hit could be glossed over as a "grown up," while a child "making good" would give promise of a future—i.e., when grown up—would place another "star" in the already crowded firmament and thus render the older ones passé.

As to the earlier training, it is absolutely necessary if they are to follow the profession, even though all could not become Miss Adamses or Mrs. Fiskes. Would you put a girl at dressmaking after she reached the age of womanhood; or a boy at carpentry after he has voted?

As to her statement that many children are put in the business, I, as the father of two "stage children," wish to enter a most emphatic denial that they were put at it for my financial gain. I have always been and am able to provide a good living for my family, but recognized the fact that my children had talent for the stage, which fact has been strongly indorsed by a number of managers, and by allowing them to follow the stage they will at my age (barring accidents) be financially independent, something they would not be if they were tradespeople or store clerks. They, without doubt, belong in the profession, although I am sorry to say that there are many good saleswomen and dry goods clerks spoiled in bad actors.

As to why actors do not put their own children on the stage—who of us is satisfied with our own business? Do we not think we could have done much better at something else? And actors are only human, after all.

Respectfully, T. F. B.

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FALL PROMISES.

Marc Klaw, just returned from Europe on the *Kaiser Wilhelm II.*, has announced plans for the coming season which include The Count of Luxembourg, by Franz Lehar, and Kismet, with Lily Elsie.

Fred C. Whitney is bringing Der Rosenkavalier on Oct. 24, Baron Trenck by Albini, and two operas by Strauss. Sir William S. Gilbert had completed the scenario for a coronation opera at the time of his death.

NO STANDEES.

The decision of the Appellate Division of the Supreme Court, handed down July 9, does away entirely with standing room. The Fire Commissioner may collect $50 per standee from violators of the law. The decision comes in the test case instituted by Fire Commissioner Waldo against L. N. Seelig, manager of the Dewey Theatre.

REFLECTIONS.

Mizzi Hajos arrived from Europe Tuesday to begin rehearsals in The Spring Maid, which opens in Atlantic City on Aug. 7. The rest of her company has been rehearsing for a week.

Let George Do It is the name of a new musical comedy, book by Alfred Hoffman, lyrics by Paul West and music by Nat Ayer. The play is based on George McManus's newspaper cartoons and will be produced by the Lederer-Bratton company.

Richard Carle and Edna Wallace Hopper in Jumping Jupiter will give a benefit performance at Arverne on July 30 for the Hospital for Deformities and Joint Diseases. On the following day they will begin a long tour in the same play, opening at Atlantic City. The benefit is made possible through the kindness of George Lederer.

Emma Carus will join the Delmar Garden Musical Comedy company in St. Louis on July 24, succeeding Jeff De Angelis as visiting star. Her opening bill will be Forty-five Minutes from Broadway.

Marshall P. Wilder, it is announced, is writing an account of the coronation festivities, which he witnessed in London. Mr. Wilder is at his home in Atlantic City.

J. Heron Miller, son of Henry Miller, has suffered a nervous break-down and is recuperating at Dr. Given's Sanitarium, Stamford, Conn. Mr. Miller has been forced to cancel a Summer stock engagement with the Belasco Stock company, Los Angeles.

The McKee-Rankin company will appear at Nixon's Apollo Theatre, Atlantic City, the week of July 17. The company includes Mr. and Mrs. Sidney Drew, Lionel Barrymore, Doris Rankin, S. Rankin Drew, Rhea Bacon, Frank Kilday, Eugene Webber, and Andrew Glassford. They will present The Yellow Dragon, The White Slaver, The Counsellor for the Defense, and Bob Acres, a brief version of The Rivals.

ENGAGEMENTS

John F. Sullivan has engaged Ada Lytton Berbour for his production of The White Squaw, which opens early in September.

L. J. Loring has been re-engaged for next season under the management of Henry W. Savage. Mr. Loring will be remembered for his years of service as the judge in M'lle when that play was so popular. He is spending the Summer at Navesink, N. J.

Fred C. Whitney has engaged a Berlin favorite, Annie Hummel, for a new musical piece which he will import from Germany next season.

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

SAN FRANCISCO.

Good Outlook for Mrs. Fiske's Engagement—Only Two Houses Open.

Ethel Barrymore is now in her second and last week of her double bill, Alice-Sit-by-the-Fire and The Twelve Pound Look at the Columbia, and after her comes Mrs. Fiske in Mrs. Bumpstead-Leigh 3-8. This is the quiet season in the theatrical line here, but I am sure that Mrs. Fiske will do a very good business, for she is a favorite with all.

The Alcazar is doing very well with the Roberts-Bergen-Roberts tri-star engagement. Florence Roberts shone forth brightly in Madame Sans Gene with her coadjutors. The audience enjoyed the Napoleonic revival. Next will be seen Old Heidelberg, which heretofore has pleased so much.

The Orpheum had a very interesting bill, and Joe Welch is featured at the Empress.

All other houses are closed for the Summer and for renovation.

Tom Leary, of the old Tivoli fame, is here spending a few days with his relatives and friends.

Harry Hanlon, Helene Salinger, and Pearl Bindelar will be with us in August as part of The Girl in a Taxi co. A. T. BARNETT.

LOS ANGELES.

Large Audiences Greeted Mrs. Fiske—The New Orpheum Said to Be One of the Finest Houses.

It was an extra large audience which packed the Mason Opera House June 27, to greet Mrs. Fiske in her new comedy, Mrs. Bumpstead-Leigh. Delighted is putting it mildly, and a better testimony was the uncounted curtain calls demanded of this great American actress. As usual, she is surrounded by a highly competent and capable support. Mrs. Fiske is always delightful in comedy roles and her intellectual and histrionic attainments give glory and a finished touch to her characterization. As Mrs. Bumpstead-Leigh she is superbly delightful and invests the character with a fascinating individuality. Malcolm Duncan as Peter Swallow has an exceptionally long speaking part, and is deserving of more than ordinary praise. Florine Arnold cleverly handled the character of Mrs. De Salle, and as Kitson, the butler, Cyril Young won many a hand. The other members of the co. were delightfully cast and are entitled to commendation. Mrs. Fiske's engagement is for three nights and a matinee, entirely too short. As usual her many friends have planned not a few engagements and entertainments in her behalf. Coming 2-7 is Ethel Barrymore.

The new Orpheum just completed on Broadway, between Sixth and Seventh streets, was thrown open 26 in a blaze of glory. It is a concrete building, absolutely fireproof, and holding about 2,000 people. The main floor has a width nearly 120 feet and the stage is exceedingly commodious and equipped with the latest of stage craft. The interior decorations are in light gold, with harmonious green, all blending into an airy and artistic effect, but not in the least gaudy. High marble wainscoting encircles the lower walls of the auditorium. The orchestra has been increased to twenty members and is supposed to be one of the largest in any of the American vaudeville houses. The boxes, lodges, and entire lower floor were sold at auction, giving the proceeds, over and above the house sales price, to the Associated Charities, consequently the opening night was a fashionable affair. Los Angeles feels proud of her new acquirement of a vaudeville house not to be surpassed by any in this country.

J. Hartley Manners' comedy, The House Next Door, has been the bill at the Belasco 26-2. The characters were well drawn and the staging under the personal direction of William Bernard was elaborate in every detail. Lewis Stone has never put forth any better or more clever work in his characterisation of Sir John Cotswold, a grouchy old baronet, whose pride continually gets the best of him. All summed up, Mr. Stone is par excellence and received his tribute by many hands. Another excellent characterization was that of James K. Applebee, cast as Isaac Jacobson, who through his riches, has gained a seat in Parliament. Robert Harrison came in for much commendation in his interpretation of the role of Cecil, son of the baronet. Marjorie Rambeau, cast as Ulrica, and Helene Sullivan, cast as Esther, were delightful. The part of Walter Lewis could not have been better interpreted than by William Yerance. Commencing 3 the Belasco co. will be seen in James Montgomery's newest comedy, Ready Money. This will be the first presentation on any stage and portends a huge laughing hit.

What might be termed the season's biggest success, as far as the Burbank Theatre is concerned, is James Montgomery's new comedy success, Jimmy, Jr., now being played by the Burbank Stock co. It is a round-up of gleeful and hilarious fun, with Richard Bennett cast in the principal role. Commencing 7 a special engagement for a limited period only of Margaret Illington in The Thief. This will be the first stock co. performance of this play yet given. A. Byron Beasley and Harry Mestayer will return to the Burbank stage, taking part in The Thief.

Commencing 2 Dick Ferris, supported by Florence Stone and a specially selected co., will appear for a week in The Man from Mexico.

Since the amalgamation of the Burbank, Belasco, and Majestic interests into one corporation many and numerous changes on the various rosters are in process and also contemplation. One change which will be especially pleasing and gratifying to Belasco patrons and others will be the regular appearance in the co. of William Bernard, at present stage director of this house. Mr. Bernard's work has always been clever and highly appreciated. His director position will be filled by James Neill, who comes from the East to assume the charge.

DON W. CARLTON.

OAKLAND.—LIBERTY (H. W. Bishop): Bishop's Players presented The Stubbornness of Geraldine June 26-2; fine production, to good attendance. The Girl of the Golden West 3-9.—ITEMS: Catherine Calhoun has severed her connection with the Liberty Stock co., and will depart for New York in the immediate future.—This is farewell week for Pat Conway's Band at Idora Park. They will be succeeded by Weber's Band.—James Cullen and Belle Adair are dividing honors at the Orpheum, and are the recipients of many encores.

SAN JOSE.—VICTORY (F. A. Geisea): Motion pictures; opened June 24, to large business.—THEATRE JOSE (M. H. Nicholl): Vaudeville 25-28, and closed; poor business.—LUNA PARK (E. A. Pacheco): San Jose Lodge of B. P. O. E. in Big Noise 3-4.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): A transfer of some of the local favorites to repeat their successes in other Poli Circuit cities left only a few on hand for The Lottery Man 3-8; but the transfer brought Freda Stemons to play Lizzie Roberts, the nearwinner of the prize, and her individuality carried a full half of the amusement burden. From costume to grimaces her work was above criticism. John Ince was entirely satisfactory in Cyril Scott's old part, and Lucia Moore as Mrs. Wright made the part lovable and attractive. May Donahue as a Hibernio-Swedish beauty doctor was unctuous and effective, while Louise Ripley as her patient suffering from embonpoint added to the general jollity. There was little for Anne Hollinger and John Junior to do except run on and off in an aimlessly "society" way; but they did their best. Fifty Miles from Boston 10-15, and if Miss Stemons gets Emma Janvier's part the house walls are in danger of cracking from laughter. As the mercury climbs about near the 100 mark the ability of Giunio Socola's stage direction becomes more and more evident in keeping the house filled.—ITEMS: Charles Aschefield and Isadore Martin are swinging round the circle of some other Poli's houses for a time.—Jane Tyrrell, resting in New York at the Breslin, sends a thoughtful note of appreciation for THE MIRROR'S acknowledgment of her personality and cleverness while playing leads here early in the season. She is going to the Orient for her outing.—Captain George Auger, the genial giant, is enjoying his motor car to the full this Summer and his farm near Bridgeport is the rendezvous for many parties of his friends. Naturally Tiger-members are especially welcome.—Dora Booth, erstwhile "heavy" of the Poli Stock co., in earlier years renewed old acquaintanceship 29-1, while playing an eccentric character part in The Virginian.

WILLIAM P. HOPKINS.

NEW LONDON.—LYCEUM (Walter T. Murphy): The Associate Players opened 6 in Girls to good business; co. headed by John M. Waller, a local boy, last season with The Fourth Estate, is exceptionally good, and deserves the support it is sure to receive; special mention to Lois Bennett and Jewell Power. Brewster's Millions 10-15.—ITEMS: The members of the stock co. were entertained 4 by ex-Governor Thomas M. Waller at his Summer cottage, Ocean Beach.—Walter Woods is summering at Ocean Beach.—Harry C. Browne has signed contract with David Belasco for leads with Frances Starr for the next two seasons.—Walter T. Murphy is summering at his cottage, Hofbrau, Golden Spur.

STAMFORD.—ALHAMBRA (Frank Hogan): The Fielder-Brown Associate Players presented The Prince of Llars 3-8; extremely good work was shown by Mae Desmond, Evelyn Watson, Caroline Morrison, Frank Fielder, and Hal Brown. The Awakening of Helena Richie 10-15.—UNDER CANVAS: Ringling Brothers 1 gave two good performances to only fair business.—ITEM: Caryl Gillin, of the Fielder-Brown co., closed 1.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): The last vaudeville show of the season was much enjoyed by fair house, notwithstanding the intense heat. 1; Motion pictures and Treck, Rose Kessner, and "Pinkee" (clever dog). Sartello, Webster Cullison and co. Duke Darling, and the Electrical Wizards made most entertaining bill.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Dark.—ORPHEUM (C. A. Leach): Klein, Ott and Nicholson, Anna Wood, Fred Zobedlie, Elsie Murphy, George Hayes, and the Clancy Twins 2-8; excellent bill, to S. R. O. Imperial Comedy Four, Wilson and Wilson, Fielding and Carlos, Floyd and Mack, Florence Hobson 9-15.—BIJOU (Frank W. Chase): Reynolds and Lewis, Great Zola, McNally and Stewart, Robert Ward June 29-1; good, to fine business. Fields and Gould, Flair and Crystal, Madame Jeanetta 2-8.—MAJESTIC (A. B. Hoyt): Biff and De Arco, Alexander and O'Hare, Griffith, Britt Wood, Hyde and Ramour.—GRAND: Pictures to capacity.—SAVOY, IMPERIAL, MIRROR, ASTOR, and DREAM: Drawing well.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Chautauqua Circle June 26-1 attracted packed houses night and day; every seat (1,400) taken at concert. They will make big cleanup.—ORPHEUM: Under new management offered educated chickens 3.—IDLE HOUR: Circus Coming to Town.—BIJOU and LYRIC: Drew usual good houses.—ISIS: Has cut out vaudeville and gone back to pictures and songs.—NEW BOX: Fine pictures and big attendance.—NEW WHITE CITY: Big celebration 4; two miles from town; absolutely safe and sane; weather ideal.

ILLINOIS.

TAYLORVILLE.—ELKS' (Jerry Hogan): John Sansone, of the Sansone Amusement Co., of Keokuk, Ia., who had the Elks' leased for the last three months for vaudeville and pictures, closed his contract 1, and returned to Keokuk. The Elks' will remain closed now until the opening of the regular theatrical season in August.—AIRDOME (R. S. Clemison): Pictures and illustrated songs to capacity business.—UNDER CANVAS: J. H. Boyer's Jesse James 7. The Great Patterson Carnival co. will furnish the attractions for the big home coming to be held on the public square 31-Aug. 5, under the auspices of the Retail Merchants' Association.

PEORIA.—AL FRESCO PARK (Mr. Frohsin): Free vaudeville week 2-9: Charles Gaylor, Four Dancing Belles, Atteberry Band, Mae Taylor; park was jammed solid on the Fourth; business has been fine this Summer and many excursions are being run from neighboring cities.

INDIANA.

INDIANAPOLIS.

George Alison's Convincing Performance Praised—Vacation Notes and Gossip.

In spite of the intense heat, the opening performance of The Prisoner of Zenda, revived by the Murat Stock co. at the Shubert Murat 3-8, held the interested attention of a good-sized audience that rewarded the efforts of the co. with well merited applause. Much interest centered in George Alison's portrayal of the double role of Rudolph the Fifth and Rassendyl, a part familiar to him in seasons past. Mr. Alison gave a convincing performance, notable for its ease, grace, and charm, especially in the role of the king. Jane Wheatley made a charming Princess Flavia, playing the role with admirable effect. Lillian Sinnott appeared to excellent advantage in her brief appearance as Amelia in the prologue. Louise Gerard was well cast as Antoinette de Mauban. Frederick Burt as Michael, J. H. Huntley as Colonel Sapt, Joseph Santley as Fritz Von Tarlenheim, and John Maurice Sullivan as Captain Hentzau, handled the other important roles with much credit. The Cowboy and the Lady 10-15.

The Ben Greet Players in Shakespearean repertoire, assisted by the Russian Symphony Orchestra, appeared at Broad Ripple Park to fair audiences 2-8.

Hiawatha is again attracting large crowds at Fairview, where Longfellow's exquisite poem, read by Robert Stuart Pigott, is acted in pantomime by a large band of Indians on the west bank of the canal, the east bank, with its sloping side, forming a perfect and natural amphitheatre for the audience.

The big, safe, and sane historical pageant given here 4, when President Taft was our distinguished guest for the day, was the subject of a moving picture, including the entire parade as it passed the Soldiers' Monument on the Circle, where the President reviewed the pageant. Louis R. Sereinsky, assisted by experts, said the film would be at least a mile in length, and that the picture would be taken in color, so the floats, uniformed men, etc., will appear as they did in the parade.

Louise Dunbar, leading woman of the Arvine Associate Players, who closed their season at the Park June 3, arrived from Fort Wayne, Ind., accompanied by her mother, to be the guest for the week of Mrs. C. Norwood Hawkins. Miss Dunbar, Frank Jones, and Charles Lindholm, all members of the same co., are appearing at English's this week in a one-act sketch.

PEARL KIRKWOOD.

IOWA.

DES MOINES.

Attractive Bills and Good Business All Week—Marion Ruckert Joins the Princess Stock.

Unusually strong bills featured the week 2-9 at Ingersoll Park and the Majestic Theatre.

Ingersoll Park began the Sunday matinee with Burton and Raymond and co. in a tabloid musical comedy entitled The Commercial Man. Ray Raymond, late with The Candy Kid, and Neil Burton, recently of the Kalb and Dill co., were the main performers in this feature act. Other numbers were Lois Troupe, acrobats; Six Imperial Dancers, known as Sextette of Stylish Steppers; Mlle. Silvarado, novelty gymnast and contortionist, and Newell and Niblo, billed as the International Instrumentalists.

Van Camp and his trained pig brought laughter to good-sized audiences at the Majestic the first half of the week. Roxie P. Rocca, harpist, and Evelyn Des Roches, known as the original harem skirt girl, contributed numbers; also the Musical Probats, and Leamans and Harney. The Three Nevarros headed the bill the last half of the week.

Six places yet remain to be filled in the Princess Stock co. The last of the month brought the announcement from Elbert and Getchell, the owners, that Marion Ruckert, a New York actress, would be the leading woman for the coming season. She is expected to arrive the first of August, as the theatre will open 17 with rehearsals for A Woman's Way. Within a week probably all the remaining members will have been placed under contract.

Workmen are now remodeling the offices of Elbert and Getchell in the Princess Building.

Announcement of the bookings for the season at the Burchell are soon to be made by Elbert and Getchell. No hint of what is to be offered, with the exception of the first two plays, has been given, but it is promised that Des Moines will get the cream of the good attractions that come West this year. Harry Bulger's Flirting Princess is scheduled to open the theatre.

Madame Ashmore Gray, an English dancer, appeared at Foster's Opera House June 30-2, with an offering of classic dances. She has just returned from a successful South American tour and is booked for thirty-six weeks from Chicago to the Coast, according to the statement of Manager Forbes. Madame Gray is a dancer of the class of Mlle. de Swisky and Ruth St. Denis, both of whom were seen at Foster's during the Winter season. The Spring Song number and her rendition of Salome were especially appreciated by the audience. H. W. HARWOOD.

FORT DODGE.—AIRDOME (D. Barnette): Fraser Stock co. June 26-1; business good; co. will remain for balance of season.—MAGIC (C. Hepler): Will remain closed during July and August, when seating capacity will be increased and repairs made.—UNDER CANVAS: Barnum and Bailey 18.

FORT MADISON.—FLOATING THEATRE, FRENCH'S SENSATION: Good attraction and business 1.—ITEM: The Ebinger Grand will have a new cement floor and enlarged seating capacity for next season. Many excellent attractions have already been booked.

KANSAS.

FORT SCOTT.—AIRDOME (Harry C. Ernich): Nickerson Stock co. June 26-1 in A Stolen Birthright, Altar of Friendship, Love's Cure, Forget-Me-Not, and Senator Dixon. Tolson Stock co. 3-8.

LOUISIANA.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Paddock and Paddock, vaudeville, June 24; fair. Carl Zenida, magician, 25-27; good. Regular weekly drawing and awarding of prize of $5 in gold 28. Klein and Earlinger, clowns, 29-1; excellent; big business at all performances. Fred Harrison, Hearam and Giggles, amateur bill, 30.—HAPPY HOUR (Trepagnier and Boston): Motion pictures. Ora Dalferes in illustrated songs; pleased big business, amateur bill, 27; good. Automobile races 28; an excellent film. Regular weekly drawing and awarding of prize 29. Claiborne Orchestra 30.

MAINE.

PORTLAND.—KEITH'S (J. E. Moore): The Lily 3-8 was presented in a manner that reflected the highest credit to the whole cast. Belle D'Arcy in the leading role scored a tremendous success in her long local engagement. She has never been cast in a role more suited to display her excellence as an emotional actress. In the strong scene in the third act, when she turns on her father and denounces his treatment of her sister, she was afforded an opportunity to show her real ability; her work marked her as the equal of any actress ever here in stock. As the father, Frank Jamison, did a strong piece of acting, one of the best this sterling actor has yet done while here. Marie de Grace as the young sister was very satisfactory. The minor roles were all well taken. Fine business for the week. The Gentleman from Mississippi 10-15.—CAPE THEATRE: Presented The Red Mill in good style to good business.—GEM THEATRE: The Christy Girl as presented by the stock co. was very popular and drew big business.—RIVERTON PARK: The Alabama Troubadours drew crowds for the whole week.—UNDER CANVAS: California Frank's Wild West 7.

BELFAST.—OPERA HOUSE (W. J. Clifford): Yale Stock co. in The Jealous Wife, Prince of Patches, Village Parson, and Miss Petticoats 3-5; good business. De Rue Brothers' Minstrels 13.—UNDER CANVAS: Sparks's Shows 12.—ITEMS: Miss Riggs, of the stock co., was overcome by the heat and unable to appear 4.—The fire which damaged stock of Frewer's and wrecked store under Opera House did little if any damage to the theatre.

MARYLAND.

BALTIMORE.

Close of the Season of Opera by the Aborn Company at Ford's.

BALTIMORE, July 10.—The Aborn Opera co. closed their season at Ford's on 8 with Robin Hood. Owing to the intense heat which prevailed all of last week, the audiences were very slim, and the co. were not able to do themselves credit, although they managed, however, to give a surprisingly good performance. The season of the Aborn forces in this city has been the most successful ever filled by any one co. The engagement opened on May 1, and has continued for over ten weeks. Of the singers their work was a pleasure to all. The season was a financial and artistic success. With the closing of Ford's the season of 1910-1911 has been brought to a close, and the theatres are all

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WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS
SAN FRANCISCO, CAL. MINNEAPOLIS, MINN

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SALT LAKE CITY.

Another Fire Damages Daniels's Theatre—Hazel Taylor as Josephine in Pinafore.

The only thing of a theatrical nature that occurred during the week was another fire at the Daniels's Theatre. This is the fifth one within a few months, and this one did some damage to the rooming house over the theatre, something which the former ones did not do. The police are very emphatic at this time that the fire was incendiary, as they found newspapers stuffed between the partitions and soaked with coal oil, the date of the papers being of the previous Sunday. Max Daniels, the proprietor, has been out of the city for some time, the two latter fires having occurred during his absence. It is not at present known whether the house will be repaired as a theatre or converted into some other use.

The Empress Theatre has progressed far enough to have the name carved above the door of the entrance, and the roof builders are at work.

Saltair Beach, on the great Salt Lake, had the largest number of visitors on the Fourth of July since the great pavilion was built; an index to our growing population.

At Wandamere, a revival of Pinafore is to be given, *al fresco*, on a specially built platform, which will reach into the water of the lagoon. As far as possible it will follow the lines of the newly launched battleship "Utah," becoming therefore an object lesson and an entertainment at one full swoop. Hazel Taylor, one of Utah's most popular singers, will play Josephine, the other characters being in the hands of competent players.

At the Mormon Tabernacle the daily organ recitals given for the benefit of tourists have become an institution now freely taken advantage of by thousands of home citizens. The church employs Professor John J. McClellan and Professor Ed. Kimball to give these recitals, and no collection is taken, nor are the musicians permitted to receive, on account of their playing, any perquisites. The idea is to give tourists and others who wish to avail themselves a chance to hear the magnificent organ in its excellent surroundings, and to make high grade music free to all. At a given hour each day these recitals are given. The doors are locked, and woe be he who comes one second late—for he doesn't get in. Wouldn't that be a heavenly condition if it could be practiced on the late comers in theatres?

At the Casino Polk and Miles, banjoists, give a very entertaining act. Professor Johnson, hypnotist, produces considerable amusement with his subjects, who will do anything he tells them to do—presumably because their pay would be docked if they refused.

Parties are figuring on a Summer offering at the Shubert. It will probably take the form of a musical comedy co. C. E. JOHNSON.

dark. The Summer parks will reap a rich harvest before any of the legitimate houses throw open their doors for the new season.
I. BARTON KRHIS.

ANNAPOLIS.—LYRIC (J. F. Ebling): Motion pictures and Miss Varity 3-8 pleased good business.

MASSACHUSETTS.

SPRINGFIELD.

The Dollar Mark Seen Here for First Time—Carl Brickert Seen to Advantage.

Poli's Stock co. are showing their versatility each week by a wide variety in the type of plays. The Dollar Mark, never before seen in Springfield at any price, was the choice June 19-24, and the interesting play was well given. Clyde Fitch's last play, The City, for the first time in stock, was the bill 26-1. Carl Brickert made a wonderful hit as Hannock. Rogers Barker was effective as Rand, Jr., and Philip Quin as the politician, Vorhees, and Tom Williams got many laughs as Van Vranken, the perpetual souse. Harry Andrews played Rand, Sr., a fine character study. The ladies' parts were distributed chiefly thus: Lovell, Alice Taylor; Eleanor, Corinne Cantwell; Cecily and Edith, Campbell Teresa. All did well. Another George Cohan piece, Fifty Miles from Boston, is the bill 3-8. The Fourth comes that week, which is now Cohan Day, as it is the anniversary of the day George discovered the American flag. EDWIN DWIGHT.

FALL RIVER.—BIJOU (C. L. Benson): Bill June 29-1: Eddie Clark, Anderson and Burt in Home, Sweet Home, Rose Sisters, J. W. Myers, and A Close Call. A special bill was presented 3-8, headed by Press Eldridge, Swan Bambard, Will Cressy's Players, J. K. Emmett and co., Esler and Webb, Harry Thomson, and a strong line of pictures to good attendance.—PREMIER (C. L. Benson): Bill 29-1: Charles E. Myers, Plunkett and Burns, Erandall and Delton Brothers, and the Young King of Rome. 3-5: Irene Le Tour and dog "Zaza," Welsh and Redden, and Ten Nights in a Barroom to fine attendance.—PALACE (George S. Graham): Bill 29-1: Harris and Geary, George F. Brown, and The Queen Quality Girls to fair attendance.—LINCOLN PARK THEATRE (T. W. Phelps): The Lincoln Park Stock co. presented The Girl and the Outlaw 3-8 to very large attendance; co. under able direction of Harry D. King has become very popular; co. very good, while the scenic efforts leave nothing to be desired.—ITEMS: Arthur Aylesworth, of W. A. Brady's Over Night co., is the guest of friends at Tiverton, R. I. His yacht "Qui Vivie" is in great demand with the young society people at Stone Bridge.—Mr. and Mrs. John Howland gave a dinner in honor of Harrington Reynolds and Walter S. Fenner at their Summer home, "Island View," Tiverton, R. I., 25.—Ethel Carpenter has retired from the stage and has gone to the State of Washington to live.—John A. Daley has signed to go with The Third Degree next season.—Harrington Reynolds and Walter S. Fenner with The Rosary.—Thomas Whalen has rejoined the Whiteside-Strauss Stock co.—Island Park this season will be under the management of the Old Colony Street Railway Co.—John A. Daley has gone to Norwich, Conn.—It is reported that Lester Lonergan has postponed his trip to Europe. His stock co. will reopen at Hathaway's for the Fall and Winter season Aug. 14. W. P. GEE.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent): Whalom Park Opera co. in His Honor the Mayor to good business 3-8; feature of the performance being the singing by Julia Curtis of "I'd Rather Love What I Cannot Have Than Have What I Cannot Love," with fine imitations of Eddie Foy, Anna Held, and others. Georgie Campbell, Billy Clifton, and Marie Horgan were good in the principal parts. Coming Thro' the Rye 10-15.—BIJOU (Harold F. Jackson): Julia Edwards and co., Fred N. Bates, and the pictures June 29-1. Gordon Brothers and "Jeff," the boxing kangaroo; Ines Clough, and the pictures comprise the bill 3-5.—ITEMS: Preparations are being made for the annual outing of the Fitchburg Lodge of Elks, to be held at Lake Washacum Aug. 9.—At the regular meeting of the local Lodge No. 5, P. E. Ruler Fred W. Reed was presented by the lodge with a solid gold watch and chain. Mr. Reed will represent the lodge at the coming annual convention to be held at Atlantic City.—Stage-Manager Frank V. Gilson, of the Bijou, has returned from five days' duty at the Officers' School of the Massachusetts State Militia recently held at Boxford, Mass.

WORCESTER.—THEATRE (J. F. Burke): Worcester Players in Mrs. Dane's Defense 3-8; fine presentation; business only fair due to hot weather.—POLI (J. C. Criddle): Poli Stock in Wildfire 3-8; made hit.—LINCOLN PARK (C. W. Fleming): Vaudeville 3-8 drew well and pleased. Hugh Fay in Vacation Days 10-15.—ITEM: Miss Ainslee, of the Poli co., left 8 for vacation.

HOLYOKE.—MOUNTAIN PARK CASINO (Lansing Kraest): Mountain Park Stock co. 3-8 Sunday; delightful comedy; presented to packed houses; Harry Horne's work was a feature.—ITEMS: Adora Andrews has left the co., and Mable Griffith will play leads.—Scenery, by Joseph Murphy, especially good this week.

PHILADELPHIA NEWS.

The Quiet Season—Amusement Parks Thriving—Old Home Week at Keith's—Orpheum Players.

PHILADELPHIA, July 11.—There is very little of moment to record in local theatrical circles. All of the regular playhouses are either closed or showing moving pictures, and, with the exception of the Summer season at Keith's and the Orpheum Players at the Chestnut, Philadelphia is as dead as the little suburb across the river named Camden.

The intense heat attracted thousands to the amusement parks surrounding the city and they are doing a land office business. Unfortunately the residents in the neighborhood of Woodside Park do not like to hear the noise of young folks enjoying themselves, and they have secured an injunction restraining the owners of the park from operating certain of the amusements. The case is not settled yet, and as the injunction is only a temporary one, some means may soon be found to have it dismissed.

Stewart's Boston Band has succeeded the Stock Orchestra at Willow Grove. While it is classed as a meritorious organization, it cannot be compared to Sousa, Victor Herbert or Damrosch, who used to play at Willow Grove every season.

Frank Lane, who is widely known for his theatrical associations, is seriously ill. He is the son of the late John Lane, an actor of the old school, who for many years supported Edwin Booth and Lawrence Barrett. The father died several months ago. Frank Lane was also an actor of repute for many years until he retired from the stage to enter business.

Keith's started the old home week celebration yesterday and Manager Harry T. Jordan arranged a bill containing many old favorites. In the lobby of the theatre are exhibited numerous old theatrical programmes of local playhouses, sacred one might say to the number of great thespians who now act in the valley of the great beyond.

Last week's bill at Keith's was of a patriotic nature, because of the celebration of Independence Day. Oliva, the diving and swimming girl, performed a wonderful series of evolutions, including graceful figures under water and some diving thrills. George Ade's little playlet, The Mayor and the Manicure, in which Edwin Holt and co. appear, has much humor, and its little story of heart interest rendered it popular, even on its second presentation here. Walter G. Wroe, a local dancing master, presented an interesting example of what may be done with a co. of youngsters. His troupe, billed Twenty Little Dancing Wroe Buds, are all kiddies, and they have been taught to dance and sing with almost mature grace and finish. Tom Waters returned with his mono-pianologue, to the gratification of his many admirers. The rest of the bill is very fair.

It seems strange that during the week when Americans, and especially Philadelphians, are celebrating Independence Day, the English Coronation pictures should be shown in a number of vaudeville theatres in the town which boasts of the liberty bell. Our Bostonian cousins will surely hold an indignation meeting in Faneuil Hall to protest against this desecration in the town where Benjamin Franklin lived and died.

The popularity of the Orpheum Players is attested by the fact that yesterday they began their two hundredth continuous week in this city, producing Charles Klein's Lion and the Mouse. In this record run of 2,400 performances more than two and a half million people have enjoyed the plays produced. The variety of the offerings has a great deal to do with the popularity of the Orpheum Players, for, as a rule, Philadelphians are not so fond of stock cos.

Paid in Full was produced by the stock co. last week. Jay Hammond Dailey, whose specialty in the past has been in comedy roles, took the part of the weak, conceited husband, Joe Brooks, and scored a marked triumph. He acted without apparent effort, and with a decided note of naturalness and realism. William Ingersoll took the part of Jimmy Smith, the family friend, while Carolyn Gates made a very real Emma Brooks. Especially effective was her midnight interview with Williams in his room, and her sad leave-taking of her once happy home.
J. SOLIS COHEN, JR.

LETTER LIST.

WOMEN.

Adams, Evelyn, Abbott M. Acker.
Buckley, Ely, Adelle Barker, Henrietta Browne, Annie M. Berlin, Irene Bentley, Ada Boshell, Gertrude Bondhill, Marie Baxter.
Clay, Virginia, Bertha Creighton, Rose Curry, Ruth Creighton, Sara Carr, Eleanor Carey, Fanny C. Combs, Mrs. Curtis Cooksey, Belle Chamberlin, May Campielle, Laura Hope Crewes, Rose Coghlan.
Dalton, Dorothy, Emma Dunn, Katharine Dooling, Helen Davis.
Ellison, Grace, Paula Edwardes, K. Erroll.
Ferry, Ninna, Florence Farr, M. Flugrath, Naomie Florence.
Glaser, Lulu, Bertha Galland.
Hamilton, Carroll, Forrest Huff, Elaine Hall, Letty Holmes, Helen Holden, Helen Harrington, Margaret Hall, Nellie Hagreen, Linnie Herbert, Lucia Hartford.
Irish, Annie.
Keane, Doris, Bessie Kyle, Bertha Kalish, Lydia Knott.
Landers, Carrie, Jean Leonard, Lillian Lorton, Edna La Salle, Florence Lorraine, Nellie V. Lindroth, Dorothy La Mar, Dorothy Lee.
Merdro, Meredith, Phila May, May Melvin, Grace Miller, Margaret Manners, Betty Macey, Mildred McNeil, Eva MacDonald, Margaret McVey.
Nielsen, Hortense.
Poynter, Beulah, Alma Powell, True Powars.
Reese, Anna, Mabel Rowland, Florence Reed, Sylphie Radcliffe, Josephine Rellis, Maud Raymond.
Strong, Nellie, Mrs. Wm. Steene, Ada St. Clair, Mrs. Edith Sadley, Sarah Summers, Lillia A. Sawyer, Estelle Short.
Tracy, Virginia, Rosemary Theby, Clara Turner, Rose Tapley, Sue Talmage, Helen Tracy, Varesi, Gilda, Muriel Vincent.
Wilson, Grace, Ida Waterman, Dorothy Webb, Jane Wallace, Eva Westcott, Justina Wayne, Estelle Wilmot.

MEN.

Arden, Ed., Carl Abgery, Sam Allen, B. A. Addison.
Byrnes, John M., E. B. Bailey, Wm. E. Booth, Jos. Barth, Herbert Bostwick.
Clugston, Robert, Ed. Connerly, Walter Colligan, Geo. Clark, Harry M. Collins, Walter Crosey.
Dunrobin, L. Race, James Doyle, Dwight Dana, Chas. E. Doherty, Willie Decker, Wm. Dupont, J. C. Douglas, Geo. C. Denton, Fred Darling.
Fielder, Frank, Geo. Farren, Thos. Fullmer.
Ganthory, Robert, Joe Grady, J. W. Taggart Gillies, Rogers Gray, Alex Gibson.
Harwood, Harold, Thurston Hall, W. L. Hurley, Maurice Haswell, Sunnsden Hare, Charles Haines, Burton Holmes.
Johns, Wm., T. Juelson, Donald Jarrett.
Katz, S., Ed. Kendall, Stephen King, H. B. Kennedy.
Livsey, Alfred, Corwin Lockmoor, Illivor Lawrence, Carey Livingston, Billie Lyons, George Lynne, Percival Lerron, George Leach, Syney Loyd, Henry A. Loppin, Charles Lloyd, Robert E. Lee, Jack Lawrence, George N. Loomis.
Mortimer, Henry C., Millie May, Thomas Meegan, Lee Myers, James N. Mullin, Frederic Malcom, Fred E. Mortimer, Charles L. Miller, Lawrence Marston, John McKee, James B. Mackie.
O'Meara, John, Barry O'Neil, Eugene Ordway, Phillips, Herman, Francis Powers, Walter V. Pennington, Charles J. Pletsch, G. B. Post, Walter Perington.
Rice, Doc, Jack Regan, Frank Rowan, H. Reticker, Hans Robert.
Smith, James A., Ernest G. Shuter, H. Scott Siggens, Charles Oram Sander, James E. Sullivan, Wm. Baston Smith, Chas. N. Schaeffer, Karl Schwartz, Homer Sibley, Mark Sullivan, Karl Stale, Wm. Stafford, Carlisle Statton, John Stokes, Mortimer Sargent.
Thornton, Bernard, Paul Thurebune, John Edward Taur, Harry Travers, Richard W. Tucker.
Varrey, Collin, Late Vrohman, Carl Vol.
Woodthrope, Bud, M. F. Walsh, Harry B. Webster, Ramsey Wallace, Frederick Watson, Ed. B. Wiams, Lawrence Wakefield.

CURRENT AMUSEMENTS.

Week ending July 15.

ACADEMY OF MUSIC—Stock co. in Oliver Twist—12 times.
BIJOU—Closed July 1.
BROADWAY—Closed July 3.
CASINO—Closed July 8.
COLUMBIA—Merry Whirl Burlesque—5th week.
DALY'S—Closed June 24.
FOLIES BERGERE—Closed July 8.
GAIETY—Closed July 1.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 22d week—172 to 178 times.
GLOBE—Valeska Suratt in The Red Rose—4th week—22 to 29 times.
GRAND OPERA HOUSE—Closed July 8.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Closed June 24.
IRVING PLACE—Italian Comic Opera in La Vedova Allegra—3d time; La Poupee—2d time; Madame Angot—5 times; Armi di Amori—2d time; Granatieri—4th time; Moschettieri al Convento—2d time.
JARDIN DE PARIS—Follies of 1911—3d week—13 to 18 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LYRIC—Closed July 1.
METROPOLIS—Cecil Spooner in Monte Cristo—10 times.
NEW AMSTERDAM—The Pink Lady—18th week—138 to 145 times.
THIRTY-NINTH STREET—Closed July 1.
VICTORIA—Vaudeville—matinees.
WINTER GARDEN—Closed July 8.

Lactic Acid is the arch enemy of the teeth. Under the microscope have been discovered *twenty-two kinds* of bacteria in the mouth; these feeding upon the particles of food carelessly allowed to remain in the teeth produce lactic acid. This acid seeks out the weak spots in the enamel and there decay immediately begins.

You can successfully contend against the depredations of lactic acid by the constant use of

SOZODONT

This world-renowned dentifrice being alkaline, produces a normal condition by neutralizing the mouth acids.

SOZODONT is a marvelous antiseptic and unexcelled deoderizer, yet it is so fragrant and delicious to the taste that every child who has used it loves it—an advantage to the mother who is teaching her children to clean their teeth.

SOZODONT TOOTH POWDER has a lasting fragrance. It is free from grit and acid, and gives the teeth a pearly lustre.

SOZODONT TOOTH PASTE is similar to Sozodont Tooth Powder but in the form of a paste to accommodate those who prefer it that way.

Sold all over the World

MICHIGAN.

BATTLE CREEK.—COUNTRY CLUB (open air performances): Ben Greet Players June 29 pleased good business. Plays: Twelfth Night and The Tempest. Keith Stock co. 9-22.—UNDER CANVAS: 101 Ranch 3.—ITEMS: Keith Stock opened 9, after several weeks' rehearsals in this city with new players. Plays will include Shore Acres, His Last Dollar, The Vinegar Buyer, How Women Love, and Mam'selle. Jack Marvin will be leading man. Others in the co. are: Director Grula, Luella Pulle, Bessie Warren, Joseph Berry. During the several dark weeks the Post Theatre has been redecorated.—In association with B. C. Whitney, of Detroit, W. S. Butterfield, general manager of the Michigan Circuit, will produce next season in vaudeville condensed versions of the musical comedies that have been produced by Mr. Whitney during the past five years—Thirty-five-minute versions of The Show Girl, Royal Chief, Broken Idol, The Isle of Bong Bong, etc., will be produced with principals and chorus. These acts will first be offered in the Butterfield theatres.

ADRIAN.—UNDER CANVAS: Forepaugh

A TONIC
Horsford's Acid Phosphate

Half a teaspoon in half a glass of water, refreshes and invigorates the entire system. A wholesome tonic.

and Bells 3; two fine performances, to best of satisfaction.

MINNESOTA.

ST. PAUL.

Uniformly Good Work by Metropolitan Stock—Sothern-Marlowe Engagement Successful.

In the performance of a farce-comedy so uniformly excellent as that of Are You a Mason? by the stock co. at the Metropolitan 2-8, it is hard to particularize; it is a difficult matter to say who created the most laughter. One's thoughts might first turn to John Maher as Amos Bloodgood, and then to Ernest Glendinning, who, as George Fisher, was particularly successful in the guise of the French girl with the rather startling harem skirt. And all the while one can't help thinking of the finished performance of James T. Galloway as Hamilton Travers and Emmett Shackleford's John Halton, while Ina Goldsmith's admonition, "Remember Angelina!" strives for a place in the memory. Alfred Cooper's Fred Perry is also not forgotten. What little the feminine contingent had to do histrionically was done well, and beauty and grace were not lacking in Alice Lindahl, Edith Luckett, Marjorie Livermore, and Julia Wilkie. L. N. Scott, manager of the theatre, now has charge of the co. which will hereafter be known as the L. N. Scott Players. Mr. Scott's staff consists of Samuel Neuman, acting manager; E. G. Tunstall, business-manager; Peter Ermatinger, treasurer; Ernest Glendinning, stage director; Fred Wallace, stage-manager; W. H. McConnell, scenic artist; Charles Hreslauer, advertising agent. The Little Minister 9-15.

The Sothern-Marlowe engagement at the Shubert was a financial success, in spite of the extremely hot weather. The receipts for the three performances were about $4,600. Macbeth was the bill June 29, Twelfth Night 30, and the matinee performance of The Taming of the Shrew July 1, closed the engagement, as the co. left that evening for New York. The Shubert has been dark since, and is likely to remain so for some time.

The Empress bill 2-8 consists of Gerard, Jack Irwin, Florence Hughes, Dan Mason and co., Hill and Ackerman, and Geiger and Walters.

Mr. and Mrs. James Neill and Edwin Neill left here evening of 4, for Los Angeles, where on 17 James Neill will begin active service as producing director of the Belasco Theatre.

Since the very hot spell came on a number of the motion picture houses have closed for the Summer.

The Barnum and Bailey Circus appeared to two immense audiences 25.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Summer Events in the Theatres—The Stock Companies—Civic Celebration.

MINNEAPOLIS. — The midsummer theatrical event, naturally, was the Sothern-Marlowe engagement at the Shubert June 27-29. The theatre was packed for the four performances of Macbeth, The Taming of the Shrew, and Romeo and Juliet. This was the first visit here in several seasons, and it was a success both financially and artistically, the highest honors going to the rollicking production of The Taming of the Shrew. Among the co. Fred Lewis, Rowland Buckstone, Norah Lamison, and Sydney Mather, who was a member of the Lyric Stock co. for a short time last Fall, were prominent. For 30-1 the Lee Baker Stock co. revived The Aviator, and for week of 2 the old farce, Whose Baby Are You? was utilized. Lee Baker was out of the cast, and the leading roles fell to George Baldwin, Corbett Morris, Burke Clarke, Jack Amory, Edith Evelyn, Louise Farnum, and Ida O'Day. Arizona follows.

The Gayety closes its Summer of musical stock with a revival of Helter Skelter and Barbara Fidgety. Leola Lucey has made a name for herself as an unusually talented musical comedy player, while Sam Sidman, Abe Reynolds, Sam Hearn, Ella Wilson, Eugene MacGregor and Nona Maill have won warm places in the hearts of their audiences.

At the Metropolitan the Pete Raymond Stock co. opened to good business 26 with Gertrude Nelson Andrews's bucolic comedy, Eagle Tavern, and followed it, week 2, with A Texas Steer. Pete Raymond, Eda Von Luke, and Arthur Linden have the leading roles with Richardson Cotton, Jane Hampton, Sydney Platt, Helena Churchill, and Maude Allis prominent. Esmeralda is underlined.

Thousands of visitors are thronging the city with the Civic Celebration 2-7, which is to commemorate the linking of Lakes Cedar, Calhoun, and Lake of the Isles. A great water pageant will be among the features as well as a historical pageant depicting the early history of Minnesota. Daily parades, a militia encampment, and the usual carnival features have turned the city into festive mood. The streets are beautifully decorated, large white pillars having been erected and strung with electric lights and arbor vitæ, while from every business window window boxes of flowers are suspended, and the street lamps on all the streets are covered with vines and blooming flowers.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Huntleys, motographic experts, closed their two weeks' engagement 2; a great success both artistically and financially.—ITEMS: The Cosmonolitan Carnival co. at Athletic Park had immense crowds every night and pleased.—Manager Burlingame leaves this week on a fishing trip in Northern Minnesota.

MISSISSIPPI.

BILOXI.—AIRDOME (S. T. Stevens): Entertainment by pupils of Mrs. Heidenheim's School June 29; benefit of Charity Hospital.—PLEASURE DOME (S. T. Stevens): Pictures 26-2 drew capacity.

GULFPORT.—THEATRE (E. W. Lang): Southern Minstrels June 30 (local) pleased large house.

MISSOURI.

ST. LOUIS.

Jefferson De Angelis Popular with Delmar Garden Patrons—Fairly Good Summer Business.

Jefferson De Angelis in The Little Trooper, at Delmar Garden 2-8, pleased good Summer business. Lenora Navasio and Ann Tasker did much toward making the play a decided success. Jefferson De Angelis in The Royal Rogue 9-16.

Marguerite Clark in Little Lord Fauntleroy, at Suburban Garden 2-8, greatly pleased good business.

Three Weeks, at West End Heights 2-8, did good business.

Vaudeville at Forest Park Highlands pleased capacity houses. VIVIAN S. WATKINS.

KANSAS CITY.

Only One House Now Open—Parks Getting Big Business—Vaudeville Attractions.

The Empress is the only theatre remaining open here, and, although the weather is the hottest in many years, business continues good. The bill 2-8 included S. Miller Kent, Grace De Mar, Trovello, Basque Quartette, Norton and Russell, Carl McCullough, and Ballerini's Dogs, all winning applause.

The hot weather is driving big crowds to the parks, as it seems the people must be amused, although many of course go in an effort to secure relief from the heat of the city. Electric Park gets a big crowd nightly, the week of 2-8 was the second for Perullo and his popular band, the big bandstand being well filled at every concert. The big bathing beach, however, was the real big hit, being crowded from early morning till late at night. Other attractions received the usual attention.

Forest Park had another good vaudeville bill 2-8, the acts including Douglas Gordon and Jean Melville, O. B. Ellwood, the Musical Bonnells, and Frank Bailey. The new "Skidrop," said to be the most sensational ride yet constructed, will be completed this week, and promises to be a big money-maker.

Fairmount Park had another balloon race 2, Frank Cassin being the victor after an unusually high ascension. The vaudeville included Earl Alexander, Aubrey Abbott, Great Garsa, the Cassins, Charles Casad, and Slawson and Tyson, all scoring.

D. KEEDY CAMPBELL.

ST. JOSEPH.—AIRDOME (C. U. Philley and R. Van Houten): The Thomas Players won new laurels June 25-1 with their excellent production of Romeo and Juliet. The scenic effects were especially effective. The co. handled the classic play in a way that drew crowded audiences throughout the week. Going Some 2-8.—UNDER CANVAS: Hagenbeck and Wallace Combined Shows and Street Parade 7.

COLUMBIA.—UNIVERSITY OF MISSOURI CAMPUS: Coburn Players June 29, 30. Plays: Much Ado About Nothing, Taming of the Shrew, Macbeth; pleased large audiences. This is the third season here for these players.

NEBRASKA.

BEATRICE.—AIRDOME (C. H. Kerr): Millard K. Wilson Stock co. June 26-1 in Under Arizona Skies, Southern Folks, Captain Racket, Cowboy's Sweetheart, The White Slave, Whose Baby Are You?; good business.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK RUSTIC THEATRE: J. W. Gorman's musical comedy, The Missing Miss, scored a hit, and more than satisfied big business 3-8; the co. is a strong, well balanced one, with chorus that can sing and dance.

NEW JERSEY.

JERSEY CITY.

Motion Pictures at Most Houses—Palisades Park's Biggest Season—Gossip and Lodge News.

Motion pictures hold the fort here. The Orpheum Theatre is also playing vaudeville and pictures. Keith-Proctor's Theatre and the Academy of Music are away ahead on this game, and the Bon Ton Theatre is also doing a big business in this line.

Business at Palisades Park is the biggest in its history, and a most attractive list of allurements is offered by the management. In the theatre the Aborn Comic Opera co. is appearing in a fine presentation of Madame Modiste, and the interpreting co. is a good one. Every attention is paid to detail, and the best of satisfaction is the result. Ada Meade is excellent as the little French milliner, and she is well supported by Robinson Newbold as Hiram, Charles H. Bowers as the Captain, Bertha Holly as Mrs. Bent, Maurice Lavigne as Gaston, Charles Gallagher as De Boureay, Tillie Sallinger as Madame Cecil, Bertrand Phoenix as the General, Walter Haynes as Francois, Eleanor Sutter as Fanchette, Zoe Fulton as Nannette, Gladys Boston as Marie, and Mlle. La Nero as Bebe. At the free vaudeville theatre the list of attractions includes the Flying Bartletts and the Satsuma Jans. Arthur Holden in his high dive is still retained. Frank Goodale and his airship and the Italian Band with fireworks every Thursday night remain among the permanent free attractions.

Catherine Countiss will commence her starring tour here at the Majestic Theatre Sept. 4 in The White Sister.

Louie Roble, manager of the Knickerbocker Burlesque co., entertained guests from New York city at his Summer home, which is located at Oradell, N. J., 4, and while they were out in a boat on the Hackensack River they were dumped into the river. All were rescued without much damage to anybody.

Stage-Manager John E. Langabee, of the Majestic Theatre here, and his wife, are enjoying the attractions at Atlantic City. Everybody in the business knows big John Langabee, and he reports that he is meeting them all on the boardwalk.

Elmer E. Bush, president of Jersey City Lodge, No. 24, T. M. A., left here 6 as delegate to the Grand Lodge convention, which convenes at Wheeling, W. Va., 10, and continues for one week.

Jersey City Lodge of Elks will leave here three hundred strong for Atlantic City 10, where the Elks' convention assembles. A neat black and blue uniform has been selected for this year. WALTER C. SMITH.

UNION HILL.—HUDSON: The Hudson Stock co. appeared in Brewster's Millions 3-9 to big business, and gave a fine rendition. Jane Cowl as Peggy and Lynn Overman as Monty were immense. Arizona 10-16.—ITEM: Harry Mainhall, a popular member of the Hudson Stock co., had his hand badly burned 4 by the explosion of a giant cracker.

NEW YORK.

BUFFALO.

Special Mention for Edna Baker—Jessie Bonstelle at the Star.

The Anson-Gilmore Stock co. at the Teck 3-8 offered Because She Loved Him So to excellent business, despite the exceptionally warm weather. All the members of the co. were seen to advantage; the work, however, of Edna Baker deserves special mention.

Jessie Bonstelle and her co. presented The Test at the Star 3-8.

At Shea's 3-8: Eight Original Madcaps, Travato, the Great Coronation pictures, Empire Comedy Four, Crouch and Walsh, Potts Brothers and co., Howard and Lawrence, Ethel Whitesides, the Vander Koors.

Harry Six was the headliner at Carnival Court.

P. T. O'CONNOR.

ELMIRA.—RORICK'S (George Lyding): The Manhattan Opera co. made as much as possible out of The Girl from Paris 3-8, and pleased good business. Winifred Florence was attractively gowned as Julie Bon Bon and acted the role with a dash that won favor. George Poulteney, a newcomer, made a hit as Major Fossdyke, and his splendid voice and excellent stage presence promised much for the remainder of the opera season. Jack Henderson made a most satisfactory Ebenezer Honeycomb, Rose Murray a sprightly Ruth, Charles Fulton a tuneful Tom Everleigh, and Gilbert Clayton an adequate Augustus Pompier. Others who did well were Josephine Kirkwood, Elsie Lerch, Briggs French, Margaret Rickard, Henry Woods, Fred Dreeben, and William McCloskey. George Lyding worked hard and acceptably at the head of the orchestra. Heart and Hand 10-15.—MAJESTIC (G. H. Van Demark): Holden and Le Claire, Luce and Luce, Bernard and Arnold, and Vedder and Morgan 3-8; large and well pleased houses.—MOZART (G. W. Middleton): Pictures 3-8; excellent business.—ITEMS: The management of the Mozart Theatre announces that syndicate attractions will play that house the coming season, opening Aug. 17 with The Girl of My Dreams.

J. MAXWELL BEERS.

SYRACUSE.—EMPIRE (F. Gage): The Man from Mexico made a big laughing hit as presented by the stock co. 3-8. Ralph Kellard, Mabel Frenyear, and Ralph Locke were especially in evidence; business good. Peaceful Valley 10-15. E. A. BRIDGMAN.

STAPLETON, S. I.—RICHMOND (W. Watson): Richmond Stock co. in The White Sister 3-8. As Captain Giovanni Severi Homer Barton was well received. Edna Archer Crawford as the White Sister, allowing it being her initial performance, spoke the lines of the woman tossing twixt love and duty effectively, and immediately won her way into the hearts of the audience. Norman Wendell as Doctor Pieri played and looked the part. James Devine as Monsignor Saracinesca, a good type for a prelate, satisfied his audience, and received his share of the honors. Elizabeth Murray was contrasting in her work as the Countess Chiarmonte. Others in the cast were: Jimmy Jimeson, Mathilda Deshon, De Forest F. Dawley, Frederick Clayton, William McKey.—ITEMS: The Richmond closes this week with Camille, and after extensive alterations opens about Sept. 1.—Mrs. P. H. Boyle, of the Gotham Theatre, Brooklyn, and Jay Packard, of New York, were welcome visitors during the week.

MIDDLETOWN. — STRATTON (O. S. Hathaway): Marion and Claire, Kimball and Lewis, and Vitagraph; good business June 22-24. Florence Craig Trio, Tom and Edith Almond, and Vitagraph 26-28; good houses and good performance. Mason and Pierce, the Pelletier and Messinger co., and Vitagraph 29-1; good business; excellent performance.—MIDWAY PARK THEATRE (D. C. McMonagle): Ollie La Monde, toe dancer; Antoinette Sisters, Lees Marionettes, Brooks and Jeannette 10-24; big houses; fine performance. Whitely and Bell, Wood and Shenard, blackface musical act; Mavolo, slack wire juggler; Mabel Janot, comedienne, 26-1 to excellent business; good performance. Nibbe and Bordeux, Lulu Theiss, blackface comedienne; the Chemeroys, acrobats; Wilson and Dale in O'Reilly at the Waldorf 3-8.

SARATOGA SPRINGS. — BROADWAY (M. B. Haase): Mildred-Ronciere 7, 8 changed to later. Bert La Mont Musical Comedy co. 10-15. King of Tramps 19.—PONTIAC (J. C. Graul): Week June 30-6: Horan and Van, songs and dances; Frances Elliott, female impersonator; Howard and Delean, acrobats; May and Lily Burns, refined singing and musical entertainers; Joe Conway, Irish comedian; Marie

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Ray and Frank Halter, songs and dances; Joe Ray, contortionist; Fern Sisters, singing and dancing; Lemuels and Lemuels, old-time minstrel act, and the Licensed pictures drew fair sized houses, notwithstanding the extreme hot spell which prevailed.

ROCHESTER.—TEMPLE (J. H. Finn): Vaughan Glaser co. in When Knighthood Was in Flower 10-15.——BAKER (F. G. Parry): In the Shadow of the Gallows 3-8. The play was given an excellent presentation by this popular co. There was plenty of action and comedy to satisfy the Baker patrons. Miss Neville and Mr. Holden were seen in particularly good parts. The Two Orphans 10-15.

PENN YAN.—ITEM: Charles H. Sisson, manager of the Sampson, has taken a five-year lease of the Corning Opera House, Corning, N. Y., and will open the season about Sept. 1. The house will be renovated, a new stage floor put in, new scenery painted, and general improvements made. The bookings will be done by Manager Sisson at Penn Yan, and a local manager will be in charge.

BINGHAMTON.—CASINO PARK (J. P. E. Clark): Motion pictutres still proving an attraction.——ROSS PARK (J. P. E. Clark): Jimmie Cowper, Raymond and Hess, Lamberti Trio, Judge, Marty and Marty 3-8; drew big business. Bordley Trio, Robin, the Juggler, and others 10-15.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Motion pictures June 30, 1, to capacity. The Barbeau Family 3-5; fair co. and business. Mildred and Roucfere 12.

UTICA.—MAJESTIC (Ford S. Anderson): Majestic Stock co. delighted capacity houses 3-8 in Wildfire; all members of co. received praise for fine work.

JAMESTOWN.—CELORON (J. J. Waters): Carleton Opera co. in The Mascot 3-8; good business and attraction. The Pirates of Pensance 10-15.

NEWBURGH.—ACADEMY (Fred M. Taylor): Pictures and vaudeville 3-15 pleased big houses.

OHIO.

CLEVELAND.

Edwin Arden, Adelaide Norwood, Tully Marshall, Ben Greet, and Vaughan Glaser Here.

Edwin Arden and Adelaide Norwood, both supported by good cos., closed a very successful engagement at the Euclid Garden Theatre 3-8, presenting The Brixton Burglary and selections from Martha. The star attraction at this popular resort is Amelia Bingham, who opens her engagement 10-15 with the old favorite, The Climbers.

The Colonial Stock co., a strong organization, with Tully Marshall and Ida Conquest in the lead, opened its engagement at the Colonial Theatre 3-8, with Cameo Kirby. The Lottery Man 10-15.

The Ben Greet Players will give two performances at Keith's Hippodrome 10, assisted by the Russian Symphony Orchestra.

Vaughan Glaser and his excellent co. presented The Only Way at the Prospect Theatre 3-8.

CINCINNATI.

Excessive Heat Killed All Chances for Indoor Offerings—Open-Air Attractions All Did Well.

Chester Park Opera House with Pinafore for an attraction was fairly well patronised during week of 2-8, and Aileen Hodgson and Walter Paschal won much applause in the leading roles. The opera was well presented.

The coronation pictures attracted crowded houses at the Lyric 2-6, and all the outdoor amusements at the Zoological Gardens, Coney Island, and the Lagoon drew well.

The music of the new opera, Natoma, was heard at the Zoo for the first time 7.

Independence Day was observed with appropriate features and a great display of fireworks.

J. CAMPBELL.

URBANA.—CLIFFORD (Edward Clifford): Saturday glow pictures move along to big houses.——LYRIC (Mrs. Robert Agler): Fay's Mystic Wonder co., including Lenore Jayness, Fay Wrightley, Ned Walters, and Herbert Heith, June 29-1; packed every house and broke the Lyric record. Their acts were varied and surely pleased.——WONDERLAND (Harry Glick).——ORPHEUM (Holding and Reifsnider): Picture houses never fail to do good business.——ITEMS: Treasurer Clarence Sbyrigh and family, of the Clifford Theatre, have returned from their visit to New York with their brother, Billy Clifford.—Manager Edward and wife will remain in New York a few weeks.—William Neald, formerly connected with the theatres here, is visiting his old home. WM. A. M'GOWN.

SPRINGFIELD.—NEW SUN (Sun Amusement Co.): The Bimbos, the Archer and Carr co., and Diamond Comedy Four 3-8 drew fair business. Agnes Edwards, Has Brothers, Anker-Ives and Armond 10-15.——SPRING GROVE CASINO (W. F. Davis): The Bertrand-Davis Opera co. presented The Mikado 3-8 to light attendance.

DELPHOS. — OPERA HOUSE (Nat C. Smith): Parochial School Commencement Exercises June 21, 22. Plays: Portia and Grain of Salt; S. R. O. both evenings.——UNDER CANVAS: Heber Brothers 4.

PORTSMOUTH.—CASINO (Arthur Berthelet): The Millbrook Stock co. played Butterflies June 26-1; co. and business very good.

SANDUSKY. — UNDER CANVAS: Forepaugh and Sells June 30 pleased two large audiences.

OKLAHOMA.

M'ALESTER.—AIRDOME (A. Bert Estes): Great Western Stock co. June 26-30; good co. and business. Marie Neilson Stock co. 3-8.——KREBS OPERA HOUSE (Ed. Flynn): Great Western Stock co. 25; capacity house.

GUTHRIE. — CRYSTAL AIRDOME (Will Brooks): The Furguson Stock co. 2-8; good co., to full houses. Plays: E Pluribus American, Our Boys, The Man of Iron, Sheridan Kean, Hazel Kirk, Trilby, and The Land of Bries.

OREGON.

PORTLAND.—HEILIG: Billie Burke in Mrs. Dot June 26-28; crowded houses each performance; good support. Ferris Hartman in The Toymaker 2. JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): The Toymaker June 29; excellent, to big business.——GEM (L. G. Bligh): McKenzey Merry Makers in The Politician and Virginian 26-1; fair business.——ITEM: Muggins Davies was given a birthday dinner after the play.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): A distinct surprise was sprung upon local theatregoers when it was announced through the columns of a local newspaper that Klaw and Erlanger had secured the lease on this playhouse from the Academy of Music Co., owners of the building. Mr. Levy, who has been the local representative of Nathan Appell, former lessee, is to be retained as resident manager. The only changes in the executive department will be the appointment of a new treasurer and assistant treasurer. Coincident with the change in lessees will be the complete renovation of the playhouse at a cost of $25,000. At this writing alterations are under way, and the stage is undergoing a complete transformation. It is the intention to enlarge the stage to such dimensions that it will accommodate any traveling production. The auditorium and lobby, as well as the ticket office and retiring rooms, will also be materially changed in appearance and construction. By the time the theatre is ready to reopen about the beginning of September it is predicted that it will be one of the coolest as well as one of the largest playhouses in the Eastern part of the country.——PALACE (William K. Goldenberg, res. mgr.): The extremely hot weather caused an appreciable diminution in attendance, although a good bill was presented as usual.——RAJAH TEMPLE: Three fair sized audiences sat through sweltering hot weather and thoroughly enjoyed Astrid Agard in Summer song recital 5, 6, with matinee 6, under the auspices of the W. C. T. U. of this city, collaborating with the National Society for Broader Education. The artist sang well, and was cleverly assisted by Maud Zimmerman at the piano.——ITEM: Walter Howard, formerly treasurer of the Academy of Music, sailed this week for Europe, where he will spend eight weeks in a tour of the Continent.

SCRANTON.—POLI (J. H. Docking): The Ensign was the offering of the Poli Stock co. for week of 3, and notwithstanding the sweltering weather (the thermometer ranged in the nineties nearly the entire week), business was very good. Lillian Bayer as Alice Greer and Severin De Deyn as Ensign Ben Baird shared stellar honors; both were very earnest and convincing. John Ravold as Jack Dudley was never seen to better advantage. David Walters as Lieutenant Blythe and Romain Callender as Lieutenant Allen gave a very good account of themselves. Jack Lorens as Arthur Watson and Mabelle Estelle as Dot made a very good impression. Nancy Williams as Mary pleased. Barton Williams's make-up as Abraham Lincoln was so realistic that the applause lasted for eight curtains. The others who did well were Lawrence Barbour, Daniel Lawler, S. T. Cairns, W. J. Currier, Jack Allman, Dorothy Davies, and Sadie Radcliffe. The staging was all that could be desired, and the scenery was in keeping with the play. Jack Allman's singing of illustrated songs is getting to be a feature. A Bachelor's Honeymoon 10-15, and Pierre of the Plains 17-22.——LUNA PARK (Thomas M. Gibbons): The free attractions for week of 3 were The Two Lucifers, European Whirl Wind Acrobats and Eccentrics, and Captain Hinman and his Trained Life-Saving Dogs to phenomenal business. The children were greatly pleased with the dogs and the Lucifers were thrillers. The Sunday evening concerts by Bauer's Band are becoming very popular. The Crystal Palace Dancing Pavilion is attracting large crowds to Rocky Glen Park. The fireworks on the evening of 4 were the finest seen here in many a long day. The Northern Electric Park has the longest and finest scenic railway in the country.

ALTOONA. — PARK THEATRE (J. M. Shuck): The O'Conner Stock co. were obliged to close their engagement here the early part of the week, owing to the sudden illness of their leading lady.——MAJESTIC THEATRE (J. C. Keith): The Blue Ribbon Girls, with Millie De Leon, are drawing well this week.——LAKEMONT PARK: Jovines's Band is playing itself into popularity.——ARENA: Buffalo Bill's Wild West and Pawnee Bill's Far East June 30; played to crowded tents.——ITEMS: Both the Mishler and Orpheum theatres will open in August. Gertrude Shipment has just closed a successful season, and is home with her parents here.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Hurst and Kelcy, A. Morris, the Wheelers Sara H. Myers, and motion pictures 3-8 drew fairly; business affected by the intense heat.——ROCKY SPRINGS PARK THEATRE (H. B. Griffiths): Burger's Fourth Regiment Band 2 gave a fine concert to a fair audience. Sevengala 3-8 pleased fair houses.——ITEMS: C. Edgar Shreiner, treasurer of Welsh Brothers' Circus, visited his home here 2-4.—Leon Yackley, of Yackley and Bunnell, comedians, rested at his home here 3-8.—Mrs. Edward Mosart, of the Family Theatre, went to New York 3.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): Stock co. in The Belle of Richmond 3-8 to increasing business.——LUNA PARK (John Hinkel): Edwin Week's Stock co. closed 1; good co.; poor business. Canuto's Concert Orchestra of Pittsburgh 2, with Hugh F. Blaney, baritone soloist.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Wm. Krellis): Week of June 26: Princess Zuleika and co., Chinese Johnny Williams, and the Nelson Kiddets. Week of 3: Miss Vincent, Billy Murphy, Mullin and Brandy, and Prof. Charles L. Grove and co. Good bills and business in spite of hot weather.

WILLIAMSPORT. — VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. 3-8 in The Soldier's Daughter and The Country Fair to good sized and enthusiastic audiences; scenic effects and stage settings good.

BEAVER FALLS. — UNDER CANVAS: Buffalo Bill and Pawnee Bill 4 pleased two large audiences. Ringling Brothers 14.——ITEM: Local Order of Eagles will hold a carnival week of Aug. 7.

RHODE ISLAND.

PROVIDENCE.

Albee Stock Company in Charley's Aunt—Efforts of John A. Preston Appreciated.

Charley's Aunt was revived by the Albee Stock co. at Keith's 3-8, and notwithstanding the excessive heat good audiences were in attendance. It is by far the best farce that the co. has yet attempted, and proved a winner from start to finish. Mr. Sherman was ambitious in the leading role, and carried the bulk of the performance. Miss Rogers and Miss Reimer were also adequately cast.

H. Dudley Hawley is again absent from the cast of the Albee Stock co. this week, but will return for the next offering. Miss Scott is also taking her first rest since the season started, and will also return to the cast, playing the leading role of Dorothy Vernon of Haddon Hall 10-25.

With the production of The Girl and the Cowboy at the Empire 3-8, the Summer stock season was brought to a most successful conclusion. During the short season many notable productions have been presented, all of which were given careful study and presented by a most adequate cast. John A. Preston is the most prominent survivor of the original cast, and his efforts in staging the various offerings has won him great admiration among the local patrons.

Clara Blaney, the popular press agent of Keith's, is at present visiting some of the most interesting places of Europe. She will cover several countries before returning here late in the Summer. H. P. HYLAND.

NEWPORT.—SHEEDY'S FREEBODY PARK (Charles E. Cooke): Sadie Jessell, Barry, Johnson and co., Gus Campbell and co., Aerial Rials, Williams and Segal, the Bicknells, Four Clovellys, Dale and Boyle 3-8; good houses.——OPERA HOUSE (Ellis B. Holmes, res. mgr.): Three Romans, Lambert Brothers, Maud Raymond, Musical Burkirk and co., Crawford and Patterson, Seabury Duo; good business.——COLONIAL (H. A. Kanil): Nat Ledgerwood, Valley and Valley, Australian Twin Andersons, Williams, Moero and co., Two Roses, Williams and Weston; good houses.

VERMONT.

WHITE RIVER JUNCTION. — THEATRE: Historical Pageant of Hartford, under direction of Margaret M. Rager, 1-6.

WOODSTOCK.—MUSIC HALL (G. B. Morgan): Warnie Ward co. 17-19.

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VIRGINIA.

PETERSBURG.—ACADEMY (Dan Regan): Rose Royal and her horse "Chesterfield," Al. Leonhardt, Bonner and Meeks, Lelia Cautna, Shaw Sisters, and pictures June 26-1; fair business.

WASHINGTON.

SPOKANE.

An Ovation for Nance O'Neill—Coming Events and Items of Interest.

Nance O'Neill and co., including Julia Dean and Charles Cartwright, scored in The Lily at the Auditorium June 26. Miss O'Neill received an ovation in the third act. John Drew, in Smith, played to good business 30, 1. Richards and Pringle's Minstrels 2. May Robson 3-5. Billie Burke 7, 8.

The Spokane Theatre was dark the week of 25.

The Lawrence Players offered The Cow Puncher at the American week of 25. Del S. Lawrence and Jane Kelton had the chief parts. Alf. T. Layne scored as Spokane Jke. Thorne and Orange Blossoms the week of 2.

Mellie Myer, of Vancouver, B. C., and E. H. De Lion, of Pantages' Theatre, were married at the home of Mayor William J. Hindley, former pastor of Pilgrim Congregational Church. They will make their home here.

U. A. Boydston, a veteran, was picked by Jane Kelton, leading woman at the American Theatre, as the handsomest man in the audience the evening of 26 and presented a $10 gold coin. Called on for a speech, he said: "I never thought it."

Rev. George W. Fuller, pastor of First Unitarian Church, who was theatre censor during Mayor Pratt's administration, has accepted a position as head of the Spokane Public Library, succeeding Alta L. Stansbury, resigned, effective Sept. 1.

Frank Abraham, one of the Samois Arabs at the Pantages' Theatre the week of 26, met with a peculiar accident the afternoon of 27, and is out of the act. He was playing ball with a party of men back of the theatre, and while making a long throw to his partner the bone in his forearm snapped.

Mountain Ash Chorus, of South Wales, has been secured to give two concerts in Spokane next November. There are fifty singers. They will come to America the latter part of the summer and natives of Wales in Spokane and Seattle have combined to secure them for a Western tour. The guarantee for Spokane is $1,000.

When the curtain went up on the first act of The Cow Puncher at the American Theatre the evening of 26, Del S. Lawrence was stuck in the mud with his automobile eleven miles from town. However, while Lawrence battled with the elements and machinery, the hero cowboy, Mr. Van Dyke, had only two hours to digest the ninety sides, but he handled the part in admirable style and was frequently applauded.

"Billy" Smythe and Mrs. Smythe, professionally known as Marie Hartman, playing in a sketch called Before and After, at the Orpheum Theatre the week of 25, have what matinee devotees declare is "the cutest, sweetest little baby" that has ever been sent to bless two fond parents. Mrs. Smythe was recognized as the young singer and dancer in the act the first afternoon she wheeled the youngster out for an airing, with the result she made more friends than any one on the bill. "Billy," of course, is as proud as a father should be if his offspring attracts attention at the tender age of six months.

W. S. M'OREA.

SEATTLE.

John Drew and Mary Boland Seen to Advantage—Business Generally Good.

At the Moore the attraction was John Drew, supported by an efficient co., in Smith, June 26-28, matinee 28. Mr. Drew, who appeared in the role of Thomas Freeman, was given a very cordial reception, and his portrayal of the part was skilfully and cleverly executed. Mary Boland, in the title-role, interpreted the part with unfailing accuracy. Hassard Short, as Algernon Pepperoro, gave an excellent characterization of the part. In fact, all the characters were well delineated. In the cast were Isabel Irving, Sybil Thorndike, Jane Laurel, Morton Selton, and Lewis Casson. The attendance averaged fair business. The next attraction was May Robson in The Rejuvenation of Aunt Mary 30-2, matinee 1, which opened to a medium house. Miss Robson kept the audience in a ripple of merriment by her clever portrayal in the title part. Fay Custer was seen to advantage as Betty Burnett, while Jack Storey made a good John Watkins, Jr. Lillian Westner, Nina Saville, Lotte Blake, Paul Decker, Arthur Deering, and others contributed to the fun and amusement. Billie Burke in Mrs. Dot 3-5.

The Convict's Daughter 25-1 at the Seattle was presented in an acceptable manner before small and medium houses. Virginia Brissac in the title-role sustained the part with skill and effect. William C. Dowlan showed his usual cleverness and ability as leading man. S. M. Griffith as the tramp scored at every point, and Stanley Johns in the heavy role was strong and effective. Betty Barrows, Adelaide Powers, Loring Kelley, Byron L. Alden, and others gave adequate support. Same co. in The Yankee Doodle Boy 2-5.

The attractions at Luna Park and Madison Park are not so well patronized as in former years.

Great preparations are being made for the coming Golden Potlatch 17-22.

At the Grand and Alhambra motion pictures of superior character are being presented. The Lois is dark.

Business in all lines is in a very unsatisfactory state.

BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: John Drew in Smith June 22: co. excellent and a good audience was most liberal with their palms. Isabel Irving in the unpleasant character of Mrs. Dallas. Baker was much approved, while Mary Boland as Smith got a record of 100. Mr. Drew is a favorite here. Joshua Whitcomb 23-4 was well presented with William Lawrence in title-role.

FRANK E. COLE.

WISCONSIN.

MILWAUKEE.

Wildfire Running at the Davidson—Good Bill at the Crystal.

The Broadhurst-Hobart racing comedy, Wildfire, in which Lillian Russell starred with success two seasons ago, is being presented in a capable manner this week by the Davidson Stock co. Albert Brown, who inaugurates a brief engagement with the co., played the part of Donovan in a highly amusing manner and was given a very cordial reception. Mr. Brown is a great favorite with Milwaukeeans. Miss McHenry in the role of the Widow Barrington played the part charmingly. The balance of the cast gave good accounts of themselves and the piece was attractively mounted.

A bill of uniform excellence is being given at the Crystal this week. The Three Rambler Girls take first honors. Others include Daring Darts, Bernhard and Stokes, George Sontag, and Murray and Mack.

Ravenna Park, under new management, is very popular this year. The resort is a cool retreat during the warm evenings.

EAU CLAIRE.—UNDER CANVAS: Barnum and Bailey June 29; two fine performances.

HAWAII.

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams): The Sheffield Choir on their round the world trip played to a crowded house. Sousa's Band is the next attraction. The Honolulu Amusement Co., Ltd., have got the South American countries back off the earth for changes of management, and the chameleon is put to shame. Sometimes the rising of the sun will find a new president in Venezuela, but out here the management changes between meals. Just at present writing Mr. Magoon is the manager, but perhaps before the ink is dry Mr. Congdon or Mr. Kubey will be in the chair only to be ousted in a few hours and replaced by Mr. Scully or our old friend, Joel Cohen. However, their houses are all doing well, and the talent that they are importing are given much satisfaction, and that is the main thing. The Bijou is running to capacity with the Melnotte Twins and Clay Smith in classy sketches. Aldine and Cassidy's, and the Skatella. The Empire has a very sweet singer, Marjorie Lynbrooke (Shades of Biff Hall take note), and a dancing team, Ryan and Ryan (I think they're Irish), and Gilson and Tolan, and there are few empty seats. The Savoy features the Rag Time Trio, and have a team, Pastor and Merle, that have made a big hit. The Worth Family, a circus team of acrobats, have just arrived on the last steamer from Australia and open next week at the Empire. There is talk of Allen Doone stopping off on his way to Australia next month. The Aviator Masson flew in his monoplane from Lei Lehua to Kapiolani Park, a distance of twenty-two miles in nineteen minutes last Sunday, establishing the Hawaiian record for distance and time.

THE BOHEMIAN.

CANADA.

MONTREAL.

Charles Mackay and Tom MacLarnie Shared Honors in Arsene Lupin—Good Business Continues.

The Orpheum co. presented Arsene Lupin June 26-1 for the first time here in English. The performance was excellent. Chief honors went to Charles Mackay as Arsene and Tom MacLarnie as Girichard. Clever character sketches were given by William Webb and Ada Boshell. Lilian Kemble made Sonia interesting and sympathetic. The ever popular Charley's Aunt held the boards 3-8. Charles Dow Clark scored as Lord Raberly. Thomas MacLarnie was a capital Jack Chesney. William Webb was exceedingly funny as Pettigue. Lilian Kemble and Rita Davis made a charming couple as Kitty and Amy. Beatrice Nichols a fascinating Rita Delahaye, and Ada Boshell a satisfactory Donna Lucia. In spite of the most torrid weather that has visited the city in fifty years: business at the Orpheum still continues big. The White Sister 10-15.

Howe's Travel Pictures are doing well at the Princess. Coronation films are the feature this week, as they are at most of the picture houses. The hot wave is making good business of Sohmer and Dominion parks.

W. A. TREMAYNE.

TORONTO.

Praise for Percy Haswell and Her Excellent Company—Adelaide Klein's Good Impression.

Percy Haswell and her co. offered at the Royal Alexandra The Great Unknown 3-8. Miss Haswell as Edna Jarraway gave spirit and dash, and praise is due also for the good work of Fred L. Gildea. Robert W. Smiley as Jeremiah, Sr., William Crimans, Alice Putman, Booth Chapin, Catharine Robinson, and Aryda Ogden were all good in their respective roles. Comfort and coolness greeted the patrons at the theatre, owing to the splendid cooling plant which helps to make the Royal Alexandra one of the finest houses in America. Mrs. Temple's Telegram 10-15.

Messrs. Baldwin and Melville presented at the Princess the old but pleasing play, When We Were Twenty-one. Adelaide Keim as Phyllis was quite girlish and pleasing, and Arthur Byron as Richard Carure gave an admirable conception of that party. Allan Murnane and Bob McClung also deserve recognition for merit. The good work of Miss Keim and Mr. Byron since their arrival at the Princess is weekly drawing greater attention, and already they have won a place in the admirations of Torontonians. St. Elmo 10-15.

E. CHESTER IRONSIDE.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Willard Mack in God's Country June 26-28; well acted, to fair business. The Cat and the Fiddle 29-1; good co.; capacity. The Old Homestead 3-5. The Royal Lilliputians 6-8.—ORPHEUM (W. B. Sherman): Sherman's Musical Comedy co. in A Day in Paris 26-28. Mixed and Muddled 29-1. Cohen's Pawnshop 3-5. Over the Golden Wall 6-8.—EMPIRE (M. Kyle): Excellent vaudeville bill headed by George Wilson 29-5; capacity.—ITEMS: Frank Healey, who is organising a comic opera co., was so impressed with the work of Harry B. Watson in The Cat and the Fiddle that he has engaged him for principal comedy work, and will start him next season. The Cat and the Fiddle close a forty-seven weeks' tour in Winnipeg 15, and go to Chicago to reorganise.—Sells-Floto Circus 19.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

BARRYMORE, ETHEL (Charles Frohman, mgr.): Oakland, Cal., 11, 12, San Jose 13, Stockton 14, Sacramento 15.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17-July 15.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Portland, Ore., 13-15, Seattle, Wash., 17-19, Victoria, B. C., 20, Vancouver 21, Tacoma, Wash., 22.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILMORE, PAUL: Fergus Falls, Minn., 15, St. Cloud 16, Staples 17, Detroit 18, Valley City, N. D., 19.

HAWTREY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., June 26—indefinite.

IRON KING: Kentville, N. S., 12, Windsor 13, Truro 14, New Glasgow 15, Antigonishe 17, Mulgrave 18, Sydney Mines 19, Glace Bay 20, Sydney 21, 22.

McKEE-RANKIN: Atlantic City, N. J., 17-22.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): San Francisco, Cal., 9-22.

OLD HOMESTEAD (Franklin Thompson, mgr.): Prince Albert, Sask., Can., 10-12, Saskatoon 13-15, Moose Jaw 17, Regina 18-20, Brandon, Man., 21, 22.

ROBSON, MAY (L. S. Sire, mgr.): Billings, Mont., 12, Miles City 13, Bismarck, No. Dak., 14, Jamestown 15, Fargo 17, Crookstown, Minn., 18, Grand Forks, N. D., Winnipeg, Can., 20-22.

UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): New York city 10-15.

UNCLE TOM'S CABIN (Terry's): Tallula, Ill., 12, Ashland 13, Woodson 14, Nebo 15.

WHIP (J. C. Williamson, mgr.): Dunedin, New Zealand, 8-20, Invercargill 21, 22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.

ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Wheeling, W. Va., June 5—indefinite.

AUDITORIUM (William Stoermer, mgr.): Los Angeles, Cal., July 10—indefinite.

BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Toronto, Ont., June 7-July 15, Buffalo, N. Y., 17—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BENNETT, J. MOY: Cobalt, Can.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BLOOD, ADELE, PLAYERS (J. J. Garrity, mgr.): Louisville, Ky., March 20—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., April 24-July 15, Detroit, Mich., 17—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CASINO: Holyoke, Mass.—indefinite.

CHAUNCEY-KEIFFER: Beaver Falls, Pa., May 29—indefinite.

COLONIAL (Tully Marshall, mgr.): Cleveland, O., July 3—indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.

DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.

DOMINION: Ottawa, Ont., April 24—indefinite.

DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.

DURKIN, JAMES, AND MAUD FEALY: Denver, Colo., June 5—indefinite.

ELITCH GARDEN: Denver, Colo., June 11—indefinite.

EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y., May 22—indefinite.

FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 28-Sept. 4.

FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—indefinite.

FIELDER AND BROWN (Hal Brown, mgr.): Stamford, Conn., June 19—indefinite.

FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., June 27-Sept. 2.

GLASER, VAUGHAN (W. B. Garyn, mgr.): Rochester, N. Y., July 10-Aug. 19.

GLECKLER, ROBERT (Dave Hennessy, mgr.): Paterson, N. J., June 19—indefinite.

GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.

HALE, JESS: Fon du Lac, Wis.—indefinite.

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HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.
HARWELL, PERCY (Lee Grove, mgr.): Toronto, Ont., June 5—indefinite.
HAYES, LUCY, ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Omaha, Neb.—indefinite.
HITNER PLAYERS (D. Otto Hitner, mgr.): Elyria, O., May 8—indefinite.
HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—indefinite.
HUDSON: Union Hill, N. J., May 1—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 8-July 29.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KELLEY, JEWELL: Atlanta, Ga., June 26—indefinite.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Louisiana, Mo., May 22—indefinite.
LAKEVIEW: Lowell, Mass.—indefinite.
LATIMORE AND LEIGH (Ernest Latimore, mgr.): Lynchburg, Va., May 29—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LEONE, MAUD, ASSOCIATE PLAYERS (R. A. Marshall, mgr.): Duluth, Minn., June 4—indefinite.
LINCOLN PARK: New Bedford, Mass., June 26—indefinite.
LYTELL-VAUGHAN (Bert Lytell, mgr.): Albany, N. Y.—indefinite.
McALLISTER, PAUL (Frank Gersten, mgr.): New York city, June 5—indefinite.
MACK, WILLARD: Vancouver, B. C., July 3-Sept. 15.
MAJESTIC: Johnstown, Pa., April 17—indefinite.
MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.
MANHATTAN (Shropshire and Hillis, mgrs.): Vineland, N. J., May 28—indefinite.
MANHATTAN PLAYERS (Shropshire and Hillis, mgrs.): Millville, N. J., May 28—indefinite.
METROPOLITAN (L. N. Scott, mgr.): St. Paul, Minn., April 30—indefinite.
MILLBROOK (Arthur Berthelet, mgr.): Portsmouth, O., May 30—indefinite.
MILLER, HENRY: San Francisco, Cal., July 8-Aug. 26.
MOREY (Le Comte and Flesher's): Des Moines, Ia., May 27-Aug. 26.
MORISON, LINDSAY: Boston, Mass., May 15—indefinite.
MURAT (Fred J. Dailey, mgr.): Indianapolis, Ind., May 29-Aug. 5.
NORTH BROS: (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
ORPHEUM: Harrisburg, Pa., May 8—indefinite.
ORPHEUM (Percy Meldon, mgr.): Montreal, P. Q., May 1—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., June 6—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., May 22—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 15—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 8—indefinite.
POLI (S. Z. Poli, mgr.): Meriden, Conn., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 8—indefinite.
PRINGLE (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.
RAYMOND-ANDREWS (Raymond and Andrews, mgrs.): Minneapolis, Minn., June 25—indefinite.
SCHILLER PLAYERS: Birmingham, Ala., April 18—indefinite.
SHERMAN: E. St. Louis, Ill., June 4—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
STERLING (Sterling and Wilson, mgrs.): Grimsby Beach, Ont., June 26-Sept. 2.
STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—indefinite.
STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 29—indefinite.
SUBURBAN (Oppenheimer Bros., mgrs.): St. Louis, Mo., May 14—indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.
TRAVERS-VALE: Hoboken, N. J., May 1—indefinite.
TREMONT: New York city—indefinite.
TRIPLETT, WM. (Hugh Lashley, mgr.): Charlotte, N. C., June 12—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.
WEST END (M. Wallace, mgr.): St. Louis, Mo., May 28—indefinite.
WORCESTER PLAYERS (J. F. Burke, mgr.): Worcester, Mass., May 15—indefinite.

TRAVELING STOCK COMPANIES

ANDERSON, CLAYTON, PLAYERS (Clayton Anderson, mgr.): Chillicothe, Mo., 10-15, Moberly 17-22.
BAIRD, GRACE (Dave E. Curtis, mgr.): Cleburne, Tex., 10-15, Denison 17-22.
CULHANE'S COMEDIANS (No. 1; W. E. Culhane, mgr.): Excelsior Springs, Mo., 10-15.
CULHANE'S COMEDIANS (No. 2; Macklyn Allyn, mgr.): Mexico, Mo., 10-15.
CULHANE'S COMEDIANS (No. 3; Wm. H. Chase, mgr.): Columbia, Mo., 10-15.
DE VOSS, FLORA (J. B. Rotnour, mgr.): Cedar Falls, Ia., 10-15, Champaign, Ill., 17-22.
DUDLEY, FRANK: Paris, Tex., 10-15.
GREAT WESTERN (Frank R. Dare, mgr.): Ft. Worth, Tex., 3-29.
GILSON-BRADFIELD (A. M. Bradfield, mgr.): Lake Cliff, Dallas, Tex., 2-17.
HICKMAN-BESSEY (James D. Proudlove, mgr.): McAlester, Okla., 9-15, Little Rock, Ark., 17-30.
KEMPTON KOMEDY (G. E. Kempton, mgr.): David City, Neb., 10-15.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Moberly, Mo., 10-15, Mexico 17-22.
MAHER, PHIL (Phil Maher, mgr.): Saranac Lake, N. Y., 10-15.
NEFF AND PENNINGTON COMEDY: Coalgate, Okla., 9-15.
NESTELL'S ASSOCIATE PLAYERS (E. H. Nestell, mgr.): Elwood, Ind., 10-15, Montpelier 17-22.
NICKERSON BROS. (Chas. A. Morrill, mgr.): Pittsburgh, Kan., 9-15.
SPENCE THEATRE (Sohns and Bavis, mgrs.): Parsons, Kan., 10-15.
SIGHTS' TENT (J. W. Sights, mgr.): Odell, Ill., 10-15.
WHYTE DRAMATIC (C. P. Whyte, mgr.): Independence, Kan., 10-15.
WINNINGER BROTHERS: Portage, Wis., 3-15.
YANKEE DOODLE (D. Otto Hitner, mgr.): Grand Haven, Mich., 26-July 15.

OPERA AND MUSICAL COMEDY

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 12—indefinite.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal.—July 9—indefinite.
CAT AND THE FIDDLE: Winnipeg, Can., 10-15.
CARLTON OPERA: Celeron, Jamestown, N. Y., May 29—indefinite.
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., May 27—indefinite.
CHESTER PARK OPERA: Cincinnati, O., June 11—indefinite.
DEINER'S MUSICAL COMEDY (Geo. L. Barton, mgr.): Benton Harbor, Mich.—indefinite.
DELMAR MUSICAL COMEDY: St. Louis, Mo., May 28—indefinite.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): New York city June 26—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Kansas City, Mo., July 16—indefinite.
GAYETY MUSICAL STOCK (Sol. Fields, mgr.): Minneapolis, Minn., May 21—indefinite.
HEART BREAKERS (Mort Singer, mgr.): Chicago, Ill., May 30—indefinite.
HERK, RALPH (Jos. M. Gaites, mgr.): Atlantic City, N. J., 3-15.
HOMAN MUSICAL STOCK: Providence, R. I., May 1—indefinite.
JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mgrs.): Auckland, New Zealand, July 24-Aug. 5. New Plymouth 7, Wanganui 8, 9. Palmerston North 10, 11. Hastings 12. Napier 14, 15. Masterton 16. Wellington 17-26. Christchurch 28-Sept. 6.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Chicago, Ill., May 22-Sept. 9.
MANHATTAN MUSICAL STOCK: Springfield, O., June 4—indefinite.
MANHATTAN OPERA (Robt. Kane, mgr.): Elmira, N. Y., May 21—indefinite.
NINER'S MUSICAL STOCK (E. Niner, mgr.): Kansas City, Mo.—indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
RORICK GLEN OPERA (George Lydig, mgr.): Elmira, N. Y., May 29—indefinite.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Christchurch, New Zealand, 1-19.
SHEEHAN OPERA (Jos. F. Sheehan, mgr.): Columbus, O., 10-22, Detroit, Mich., 24-Aug. 19.
STRATT, VALESKA (Lee Harrison, mgr.): New York city June 22—indefinite.
VALLEY PARK OPERA (Morton and Fitzgerald, mgrs.): Syracuse, N. Y., June 19—indefinite.
WHALOM PARK OPERA: Fitchburg, Mass., June 19—indefinite.

BURLESQUE.

ALL-STAR STOCK: Toronto, Ont., June 19—indefinite.
BURLESQUE STOCK (Issy Weingarten, mgr.): Chicago, Ill., May 7—indefinite.
MERRY WHIRL (Gordon and North, mgrs.): New York city June 12—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Carroll, Ia., 12, Des Moines 13, Boone 14, Marshalltown 15.
BUFFALO BILL'S WILD WEST: Terre Haute, Ind., 12, Danville, Ill., 13, Watseka 14.
CALIFORNIA FRANK'S WILD WEST: Clinton, Mass., 12, Marlboro 13, Quincy 14, Hyannis 15.
FOREPAUGH-SELLS BROTHERS: Petoskey, Mich., 12, Cadillac 13, Traverse City 14, Manistee 15, Holland 17, Muskegon 18, Big Rapids 19, Alma 20, Greenville 21, Ionia 22.
GENTRY BROTHERS: Chicago, Ill., 6-22.
GOLLMAR BROTHERS: Plainview, Minn., 14, Chatfield 15.
HAGENBECK-WALLACE: Topeka, Kan., 12.
LUCKY BILL'S: Wilbur, Neb., 12, Clatonia 13, Cortland 14, Firth 15.
RINGLING BROTHERS: Jamestown, N. Y., 12, Erie, Pa., 13, New Brighton 14, Youngstown, O., 15.
ROBBINS, FRANK A.: Chicago Junction, O., 12.
YOUNG BUFFALO'S WILD WEST: Port Hope, Ont., 12, Guelph 13, Berlin 14, Brantford 15.

BANDS.

BALLMANN'S: Bismarck, Chicago, Ill.—indefinite.
BANDA ROSSA: Luna, Cleveland, O., June 11—indefinite.
BIANCA'S: Washington, Philadelphia, Pa., May 27—indefinite.
CAPUTO'S: Kennywood, Pittsburgh, Pa.—indefinite.
CAVALLO'S: Forest, St. Louis, Mo.—indefinite.
CIRICILLO'S ITALIAN: Indianola, Columbus, O.—indefinite.
CREATORE'S: Rocky Point, Providence, R. I., July 3—indefinite.
EDOUARDE, CARL: Woodside, Philadelphia, Pa., June 17-July 14.
FERULLO'S: Electric Park, Kansas City, Mo.—indefinite.
GARRAMONTE'S: Ontario Beach, Rochester, N. Y.—indefinite.
GRAND OPERA HOUSE (Al. E. Gaylord, conductor): Steeplechase, Rockaway Beach, N. Y.—indefinite.
LIBERATI, ALLESSANDRO, BAND AND GRAND OPERA: White City, Chicago, Ill., June 10—indefinite.
LULA'S ORCHESTRA: Electric, Baltimore, Md.—indefinite.
PASSERI'S: Washington, Philadelphia, Pa.—indefinite.
PRYOR, ARTHUR (Don W. Stuart, mgr.): Asbury Park, N. J., July 3-Sept. 10.
ROYAL VENETIAN: Ocean, Long Branch, N. J., July 1—indefinite.
SCHENCK, ELLIOTT (Charles Strakosch, mgr.): New York city July 3—indefinite.
SIRIGNARO, FELIX: Fontaine Ferry, Louisville, Ky.—indefinite.
STANARD'S: Forest, Kansas City—indefinite.
THOMAS, THEODORE, ORCHESTRA (Frederick A. Stock, conductor): Ravinia, Chicago, Ill.—indefinite.

MISCELLANEOUS.

RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): American Consulate, Paris, Fr.—indefinite.
SANTANELLI: Belleville, Ill., 10-15.
WALDEN: Wooster, O., 13, 14, Winona Lake, Ind., 15.

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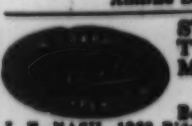

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

ON this page recently the liberty was taken of commenting lightly on a wild and enthusiastic prediction, made by the *Moving Picture World*, that "in a year or two the public taste will be molded *altogether* by the products of the film makers." Having called attention to the *World's* loose language in the first instance, it is only fair that the reply of that paper should be accorded equal prominence. The *World's* defense or explanation is a curious one. It says that "of course the *World* did not expect to be taken literally," and that its object was to "impress upon the film-makers their vast and growing responsibilities," after the fashion, it may be presumed, that little boys are told by their elders, by way of encouragement: "You will be President of the United States some day." The *World's* object is laudable, but its manner full of difficulties. "Of course the *World* did not expect to be taken literally!" Now, how are we to accept this new statement? Literally or not? How are we to know when and when not to take the *World* literally? Or are we always to assume that it speaks without reference to the truth? The Spectator gives it up. It is greatly to be feared that the *World* in coming "down out of the clouds" has put its feet in the mud.

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No one will question the assertion that the motion picture is having and will continue to have an increasing influence in molding public taste, and this influence will extend in countless directions, but it will be of no assistance to this progress to predict the impossible, which can only excite ridicule. THE MIRROR commenced arguing the vast possibilities of the moving films long before any publication devoted to motion picture affairs gave any adequate evidence of realizing scarcely anything of what the future might bring. While THE MIRROR's chief concern has been the improvement of the dramatic quality of the films, in which it may claim to have had some little influence, it has never been unmindful of the other directions in which progress has been made—the educational, the scientific, the religious, or however else one chooses to classify the various fields. But this paper is not a scientific, an educational, nor a religious journal. It is an art journal specializing on the drama and its allied interests. It has seen and was in fact the first publication of consequence in the world to point out the vast future of motion pictures in relation to the dramatic art. It was the first to treat this class of picture productions seriously, and is to-day the leading authority in this field, if we may accept the cheerful verdicts of most producers and the public. THE MIRROR is quite willing to leave to the *World*, *Motography*, the *News*, and to other journals in the other fields referred to the promotion of film production in those directions.

• • • •

Scenario writers who succeed in placing stories have no doubt noted and perhaps wondered at the fact that they are able to hit it off more easily with some one or two companies than with others. They have found some companies to which their plots appear to specially appeal, while other companies are closed to them. On the other side, each film maker acquires a list of contributors from whom he is able to secure material more to his tastes than he can get from any other writers. Both buyer and seller, therefore, have their favorites, and the danger is that in each case there may result mistaken conclusions as to the relative merits or abilities of the favorites as compared to the unfavored. For instance, a scenario writer may have been especially fortunate with, let us say, the Selig Company, while other producers turn his stuff down with discouraging regularity. Very naturally he concludes that the Selig readers and producers are gifted with perspicuity of the highest order, and he may just as naturally conclude that those who rejected his stories are strangely dull and unappreciative. Take it conversely: The producer finds some author whose scenarios strike him as the best, while other authors, though successful elsewhere, never send him anything that appears to be worth producing. He places this favorite author, therefore, on a plane above the others, and wonders perhaps why his competitors do not see it in the same way.

KATE PRICE
of the Vitagraph Players

• • • •

There is no cause for wonder at all. The predilection of producers for the work of certain authors and of authors for certain producers, is merely a matter of taste and temperament. Those who favor each other as mentioned above are in psychological and temperamental harmony with each other. They think somewhat alike; they see things from much the same viewpoint. They distinguish in the comedies of their favorite authors, for example, points of humor which entirely escape the perception of other equally successful producing companies. And because they see these points of humor where others have escaped seeing them, they are therefore the very people who can best interpret them. All these observations are meant to point out good reason why an author who has failed to land his stuff with certain companies should not conclude that the rejecting companies are necessarily of a low order of intelligence, and why, on the other hand, the rejecting company should not conclude that the author's stuff is worthless. It is like the matter of happy marriages. Each wife thinks she has the best husband on earth, and each husband returns the feeling.

• • • •

Misstatements regarding the credit for motion picture improvement have been so frequent that perhaps they may as well be generally overlooked. The film makers may feel that they can afford to let those who will claim the credit, so long as it is generally admitted that the improvement has actually taken place. This last, after all, is the real kernel of the matter; the credit for bringing it about is the husk. The foregoing comment is inspired by a recent statement in the *Times* of Thomas L. McClintock, superintendent of the Society for the Prevention of Crime. He is quoted as saying: "While admitting that the larger number of pictures now shown are in no way open to criticism, it still must be admitted that this condition has existed only since civic organizations like our own and interested citizens submitted these conditions in proper evidentiary form before Mayor McClellan." Prior to that, we are to assume, motion pictures were generally of bad moral influence. Of course everybody who is acquainted with motion picture affairs in the period named knows that the civic societies, and much less Mayor McClellan, had only the slightest conceivable influence in the upward progress of the films, which was then well under way. The civic societies were merely incidents in the uplift, and Mr. McClintock was not even that, being only an obstructionist. The proof of this is that when the censorship board first commenced passing on Licensed films, many of which had been made before the board was thought of, the number of feet of negative film condemned by them was so remarkably small as to occasion special comment at the time. It is a common thing for your professional regulator, after he has had it forced into his head that the thing he would regulate doesn't need it, to reply grandly: "Things were once in terrible shape, but they are all right now, and I did it."

• • • •

In one way the patter of the regulator, taking him by and large, doesn't amount to nearly as much as some people think. He constitutes only a most insignificant proportion of the great public, the most of whom never even stop to think that the busy little chap really exists. But for a creature so small he has a most stupendous pair of lungs and an amount of self-assurance and conceit that is beyond all computation. Therefore when he starts regulating the rumble of his voice is sometimes very deceptive to the crawling, time-serving politician, and the first thing we know there is a new regulation law of some meddlesome kind in the statutes, and our little fellow with the big voice has a job at a nice salary, with a roving commission to pester quiet people to his heart's content.

• • • •

Pardon these few hot weather remarks, but there is nothing that stirs up "Dear Spec," as Chicot calls him, more than these same regulator persons when they get too nifty. And there are some good people among them, too. THE SPECTATOR.

Nat. Photo. Co.

HOBART BOSWORTH
With Selig (Western) Co.

FLORENCE LAWRENCE'S DIVERSIONS.

Florence Lawrence, one of the most popular of the motion picture stars, now with the Lubin company, is one of those whose hands are never idle. While waiting for her scene in the Lubin studios she may be seen frequently with her head bent over a bit of embroidery or other fancy work. It is a pretty head, too, crowned with a wealth of golden hair, and carrying inside of it an unusual portion of brains. Many a suggestion of hers helps materially toward the success of a story in which she plays.

Embroidering is but one of her diversions. There are many others. Some of them are very strenuous. She is an enthusiastic horsewoman and one of the most expert riders in the profession. In fact, she is extremely fond of all outdoor sports in which a woman can possibly take part. Certainly, her love of outdoors agrees with her—one has only to look at her to know that.

Miss Lawrence was born in Canada. She began her stage career in the West at the tender age of three years. Not only that, but she starred in her own company under the name of "Baby Florence" until she was nine years old.

Then she began serious study for the artistic points of her profession and returned to the stage to be featured in The Seminary Girl. She has spent between three and four years in moving pictures, playing a wide range of parts and being engaged with the Edison, Vitagraph, Biograph and Imp companies, before joining the Lubin forces.

Miss Lawrence is married. Her husband is Mr. H. L. Salter, producer, of the Lubin Company, and himself one of the ablest men in his line of business.

Both Miss Lawrence and her husband are fond of traveling. Just before they came to the Lubin Company they made an extended tour of Europe, visiting nearly all of the principal cities in England and on the Continent.

AGENCY FOR PHOTOPLAYERS.

Will Gregory, dramatic agent, will add a department for the engagement of players for motion picture companies especially. The idea is excellent and should prove of great benefit to the producing companies, who hitherto have depended on the personal calls of players or on the uncertain results obtained through agents with little knowledge of or facilities for this particular branch of work. Mr. Gregory has the reputation of personally knowing more players and their peculiar qualifications than any other agent in the country.

KINEMACOLOR IN SHUBERT HOUSES.

It is reported that all the Shubert houses throughout the country have contracted to exhibit the Kinemacolor coronation film.

GOSSIP OF THE PHOTO PLAYERS.

Otis B. Thayer's performance of Dan in a coming Selig film, The Warrant, and Miss Gertrude Bondhill's acting as Nell will prove a genuine treat to all who see this picture play. Mr. Thayer is now appearing in Selig films quite frequently.

Sidney Drew has contracted with the Kalem Company to produce for them his one-act farce, When Two Hearts Are Won, by Kenneth Lee. He will appear in the leading role.

William B. Randall, who last season supported Helen Ware in The Deserters, and was later leading man in the Reliance films, has accepted an offer to play leading business with the Pathe Freres American company.

Hobart Bosworth, one of the leading men and directors for the Selig Company, has had a varied career. Born in Marietta, O., he ran away to sea, boxed and wrestled in Lower California, made his first appearance on the stage with McKee Rankin, was in Augustin Daly's stock for ten years, was leading man for Julia Marlowe, Amelia Bingham, and Henrietta Crosman, played in stock in St. Louis and Cincinnati, and was featured by Mrs. Fiske in her initial production of Marta of the Lowlands, remaining in her company as leading man until he broke down in health and spent two years in Arizona. He joined the Selig Company in 1910, being attracted by the fascination of the work and realizing the benefit the outdoor life must be to his health. Mr. Bosworth's work as actor and producer has a peculiar charm frequently praised by MIRROR readers.

Madame Alice Blache, who has had such success in making Solax films popular, is probably the only lady director in the motion picture field. She was in active charge of the Gaumont studios in Paris for twelve years previous to becoming the directing head of the Solax.

Friends of "Daddy" Richardson, one of the most beloved old men in the ranks of picture players, a most valued member of the Selig Western company, will be grieved to learn that he has been seriously ill for the last two weeks, and his physicians hold out but little hope for his recovery. "Daddy" is getting well along in years, but his rugged constitution has hitherto withstood all the various forms of illness which Father Time sends as his advance guard. He is being well cared for by his friends in Los Angeles.

A company of Selig players under the direction of Hobart Bosworth will visit Mexico soon.

James Hoff, who was editor and manager of the *Film Index*, lately purchased by the *Moving Picture World*, has accepted a position on the latter paper and will assume the duties at the conclusion of a vacation which he is now enjoying.

OFFENSIVE TO CANADIANS

Edmonton, Canada, was considerably stirred up recently over a film produced by the Champion Company and exhibited in the Orpheum Theatre. One scene represented a Yankee in the Revolutionary War pulling down the Union Jack and stamping on it. The film was entitled Marion, the Swamp Fox. Major Carstairs, of the 101st Fusiliers, made strenuous protest and the film was withdrawn, Manager Card claiming in his own defense that the film had been passed by the Censorship Board at Winnipeg.

ALICE BLACHE
President Solax Company

LETTERS AND QUESTIONS.

Answered by "The Spectator."

Thomas M. Thatcher, manager of the Gem Theatre, Somerset, Ky., writes as follows in approval of THE MIRROR: "I have been a constant reader of THE MIRROR for more than ten years, and since the motion picture business has become a leading feature in its makeup, I cannot understand how any exhibitor can succeed without the valuable information and unbiased criticism of every film released, which your columns set forth so entertaingly. I treasure every copy and guard them with jealous care, so much so, that it has become a standing joke with the employes of the house; when they see the manager is out of sorts, the word is passed around: 'Guess the old man has lost his MIRROR.'" There's some class to the foregoing indorsement of THE MIRROR, isn't there? It brings to mind a number of catch phrases like "the babies cry for it" and "he won't be happy till he finds it." When a picture man is grouchy hereafter, just put it down that he must have "lost his MIRROR." Mr. Fletcher criticises the wonderful Winsor McCay cartoon film because there is introduced in it a bit of alleged comedy business when a stupid clerk knocks over and "pies" the 4,000 drawings "just previous to the demonstration in which McCay convinces the Vitagraph players he can make his cartoons move." The inconsistency of the attempt to be funny at this point jars on Mr. Thatcher's nerves. He also writes in praise of the Biograph film, The Lonedale Operator.

Mina H. Leonard, of Vancouver, B. C., writes as follows: "Will you kindly let me know if there is a hotel at Twenty-ninth and Broadway?" The first thing we know The Spectator will be asked for advice about when to plant corn—and, say, maybe he can't tell, too. The Breslin is at Twenty-ninth and Broadway.

Alice Lenwolst, of St. Louis, can write to the Vitagraph, Pathe, Essanay, and Melies Western companies, care of the home offices, and the mail will be forwarded. These companies are sometimes like the Irishman's flea.

A reader in Detroit, Mich., signs herself "Lubin's gown." Wonder why? It was a coat that all this mystery was about, wasn't it? She is informed that the pay of picture players may be anywhere from nothing up to a hundred dollars or more per week. Some companies have four or five directors and others only one or two.

E. M. H., of St. John, N. B., is informed that John Alden in The Courtship of Miles Standish (Selig) was played by Hobart Bosworth. His portrait appears elsewhere in this issue. The leads in The Trapper's Daughter (Vita.) were Mr. Mooney the father, Mr. Hollingsworth and Bertha Kreighoff, the lovers. The two brothers in Barriers Burned Away (Vita.) were Robert Gaylord and Maurice Costello. The blacksmith in A Republican Marriage (Vita.) was Robert Gaylord.

Paul H. McGregor, of Temple, Texas, writes so intelligently of the Melies film, The Immortal Alamo, that extended quotations from his letter are warranted. After praising the film in a general way and approving THE MIRROR'S review, Mr. McGregor declares that to a Texan "who knows the history of the Alamo as a schoolboy knows the preamble of the Constitution of the United States," the film was weak and distasteful. "They butchered history," he declares, "to give it a cheap appearance and have the hero kill the villain and save the heroine." "Lieutenant Dickinson was not at the battle of San Jacinto, but perished in the Alamo," Mr. McGregor adds, and he quotes from Mrs. Dickinson, wife of the Lieutenant, her account of this significant incident, altogether ignored in the picture account: "After the final struggle had lasted some time, my husband rushed into the church where I was with my little daughter and exclaimed: 'Great God, Sue, the Mexicans are within our walls; all is lost. If they spare you, save my child.' Then, with a parting kiss, he drew his sword and plunged into the strife." "Would not this true history," asks Mr. McGregor, "have made a stronger play, than to butcher sacred history in order to have the hero stab the villain and catch the heroine in his arms? Mockery!"

E. B. M. is one of several writers who fail to give proper signatures and addresses. How long does it take for the average person to learn that no journal will pay attention to anonymous communications? In writing to the press for publication always accompany your letter with your name and address, not necessarily to be published, but as evidence to the editor that you are writing in good faith. "H. H.," "Fan," and others take notice also.

Anna Wendell, of Roxbury, Mass., would like to see a portrait of Miss Fields in THE MIRROR, and so would a lot of other people.

"Anxious," of Brooklyn, has waited patiently for this information: "Mr. Jones in Mrs. Jones' Birthday (Selig) was played by Nicholas Cogley.

Magnesia May Dew, of Indianapolis, wants to know who the "perfectly sweet leading man" was in A Music Hall Romance (Powers). She thinks that he "never for an instant loses the manner of a perfect lady, and the charming girl-graduate smile that he pulls in connection with soulfully blinking eyes is heart-rending." It would be a shame to give his name after this unique tribute. He is no longer with the Powers company, and if he has not gone back to the ribbon counter may we not hope he will mend his ways and become a real man if he ever again appears in pictures.

The Dr. Cromp family, of Chicago, want to say "a few kind words" about their favorites—six pages of "kind words." Florence Lawrence and Arthur Johnson "always fit their parts to a t." Florence Turner, "God bless her!" is "the sweetest girl on earth." The Edison

FLORENCE LAWRENCE
Of the Lubin Stock Company

actress with "dimples in her cheeks," is a "dear, sweet girl." Mary Fuller is also "a very dear little girl," and Yale Bors is "a great favorite," "God bless his little heart!"

"A Mirrorite," of Roxborough, Philadelphia, asks for the name of the lady who played Gertie in Vengeance Hath Been Had (Reliance). It was Dorothy Davenport. The artist in The Minute and the Maid (Reliance) was Walter C. Miller. Other questions are unanswered for want of information.

Edward Osborne, of Harrisburg, Pa., has acquired the habit of buying THE MIRROR each week from his newsdealer, and has not as yet experienced any desire to break himself of the habit. Should say not! The habit he has formed is one of those to be cultivated; not broken. Mr. Osborne thinks the Nestor film, A Gun Fighter, too active in its action. In this THE MIRROR reviewer cannot agree with him. It was active, but quite natural. The writer also praises Kenneth Casey and Adele de Garde in Barriers Burned Away. The more he sees of them the more he likes them. Here, too.

Betty Fritz, of Pottstown, wants to know where she can address a letter to Mary Pickford. THE MIRROR knows no other address than the Imp. company for whom she works. If it did know a private address it would not publish it without express instructions so to do.

"Six of Us," writing from Cairo, Ill., are cheerfully informed that they are no bother at all. The father of the child in Her First Appearance (Edison) was Charles Ogle. Mabel Trunnelle and Herbert Prior are still with Edison. Lois Weber was lead in The Broken Coin and What the Tide Told (Reliance). Yes, she is with Rex.

Fred Williams, Franklyn, Pa., thinks that the actor who played the French nobleman in The Iron Master (Edison) is "just great," and wants to know his name. It is John Adolphi.

Mae K. Guess, of New York, has a grievance against two film companies who, she thinks, filched her ideas after returning her manuscripts as unavailable. The probabilities are that she is mistaken. The number of cases where different authors have sent in approximately the same stories are so numerous, within the personal knowledge of The Spectator, that the chances are largely against the chance of stealing being well founded, and yet it cannot be denied that a dishonest film editor or director who was getting paid extra for his own stories might do crooked work very easily.

Josephine Coil, Oklahoma City, Okla.: Albert in A Brother's Redemption (Lubin) was Albert McGovern. The daughter in The Widow Visits Springtown (Vita.) was Lillian Walker.

(*Continued on page 26.*)

Reviews of Licensed Films

A Mother and Sons of '76 (Pathe, July 1).—A rather uncanny story is unfolded on this film and does not have the added grace of being especially well acted. The settings and scenes chosen, however, are in fine keeping, and the plot is clearly and smoothly presented. The mother's oldest son is shot by the British soldiers, and, unknown to her, her youngest son sets forth to avenge his death. From a hillock he kills several Britishers, until he is shot himself and comes rolling down to his searching mother's feet. She takes him home where, when the enemy appears, she poisons their drink, and when they compel her to test it, drinks herself. They all die a horrible death. At some points the mother's work was good, but she is too theatric to be impressive.

An Oasis in the Sahara Desert (Gaumont, July 1).—This picture illustrates the life of the Nomad Bedouins on an oasis in this desert during the date season when they journey thither to gather dates. The gathering of the dates, the customs of these people, and scenes at the oasis are presented.

Jimmie's Trick (Gaumont, July 1).—Jimmie, who is sometimes called Bobby in this picture, exposes the weakness of his sugar-loving aunt. While at tea with the rest of the family unnoticed by all except Jimmie she empties the contents of the sugar bowl into her bag. Jimmie decides to show the assembled company a trick. He drops a lump of sugar into the aunt's bag, and declares he will bring forth a hundred. He does so, and thus exposes the aunt. The comedy is well brought out, and Jimmie is his usual pleasing self.

The New Faith (Selig, July 3).—Caius Valerius, evidently a Roman gentleman of some position, comes to recuperate at his summer villa. With him is another character, whose position can only be guessed at. Caius meets a slave reading a Christian parchment. He becomes interested in the new faith. While he is asleep the slave saves him from the bite of a poisonous spider at her own risk. After this act of sacrifice he desires to be present at a Christian meeting. His friend informs the emperor of this, and he and the slave are given the choice of death from poison or in the arena. They accept the poison. The film exists more for the dignity of the pictures it makes. The story is vague, and the actors fail to bring out the more subtle points.

Washington Relics (Pathe, July 3).—Scenes and relics from the days of Washington are given interesting presentation on this film. There are a number of interesting views of Alexandria, Washington's birthplace; the Old Christ Church where he was vestryman, Carlyle House where he received his commission as major in the British army, Betsy Ross House is also shown and also scenes at Yorktown and Valley Forge. A letter in Washington's handwriting is likewise exhibited. The film is one that is of strong historical and educational value.

The New Cook (Kalem, July 5).—The idea of this comedy is amusing, but young men have disguised as cooks and won their ladies quite frequently in pictures before. It is not thought the action was quite spirited enough in certain parts, nor the fact that Bertie was refused by the father quite emphasized enough. When the cook rang the dinner bell her entrance must have interfered with the young lady's eavesdropping. Papa fired the cook because she cooked some questionable eggs. They had previously had a quarrel that was likewise questionable in its exact meaning. Bertie took her place disguised as a woman, until the cook came back when there was a reconciliation all around. Perhaps the introduction is too long, and the action throughout not pointed enough in places to command the attention it should.

The White Medicine Man (Selig, July 4).—It would be difficult to say too much in praise of this unique and splendidly managed picture. The idea in it is novel and sufficiently plausible. A mountebank magician and his wife traveling in Arizona by wagon and showing in a tent in the small towns, has in his audience one night a number of Indians who are deeply impressed by the tricks of magic. To them the magician is nothing less than a medicine man of supernatural power. An Indian girl is kicked by a horse and stunned, and her father goes to the white medicine man for help. The magician refuses, but when the medicine man of the tribe fails to revive the girl, the Indians kidnap the magician and his wife. The Indian girl fortunately revives about this time, and the white man gets the credit, the Indians insisting that he shall live with them as head medicine man. He escapes by hypnotizing them. All parts were played well, but the chief point of praise was the air of perfect reality that pervaded the entire production.

A Hungry Pair (Essanay, July 5).—Hank and Lank, the two eccentric comedians, return in this film and with good excuse, for the picture is more than usually funny. They procure a policeman's uniform, Lank puts it on, and Hank eats a big meal at a restaurant, whistles a signal and is dragged out as Lank's prisoner. Hank now dons the uniform and Lank goes into feed, but, alas! Hank has gone to sleep and two real policemen make a real arrest.

Swat the Fly (Essanay, July 5).—This reviewer can testify that neither Mr. McSwat nor his wife could ever have swatted a fly in a thousand years by proceeding as they did in this film. It would seem that more real fun could have been extracted from the idea if they had appeared to be in deadly earnest about the matter. McSwat swats promiscuously, falls from the window, becomes insane, and then swats wildly at random through several scenes, eliciting laughter on a number of occasions. A swat from a policeman's club brings him back to his senses.

The Great Heart of the West (Melies, July 6).—The good acting of this film and the entirely convincing narrative are the chief qualities to be praised. But the plausibility of the story is chiefly due to its being so commonplace. Indeed, there is scarcely any plot at all. Jack is ill, goes West, gets aid and a job from a rancher, regains his health, meets a girl and loves her, sends for his mother, and winds up as a happy husband with a shower of rice.

The Thief and the Girl (Biograph, July 6).—We have had burglars entering houses occupied by lone females a number of times before in Biograph films, but each time the attending circumstances are different. This time there are sentimental trimmings that are quite agreeable, if not altogether convincing. The burglar, a sort of Raffles, has met a pretty girl in the park and has been quite impressed by her. By aid of a female accomplice who has hired out as servant, he and his pal enter the house. They are surprised by the butler, who has returned, and the pal is held up, the Raffles chap hiding behind a screen. Raffles now discovers that he is in the home of the girl of the park. He reveals himself, pretending to have just entered, takes charge of his pal, permits him to escape, tells the girl who he is, and then goes out and reforms, in which resolution he is joined by his female accomplice. The truth is that the picture looks more plausible on the screen than it does in print—a tribute to Biograph acting.

Tested by the Flag (Vitagraph, July 1).—Worked out with the remarkable ingenuity that this company brings to bear upon such subjects, this is in every way an exceptional film depicting some exciting and cleverly managed skirmishes and battle scenes represented to be in the Philippines. Edna is unable to choose between her two rivals, Tom and Jack. Tom is called away to the Philippines to fulfil his commission. Here he falls into the hands of the enemy and is confined in an underground cell. After the period of six months he and his companions have tunneled their way out. He then writes to Edna telling her of his leave of absence, but the letter is intercepted by Jack, who has become engaged to her after the reading of a notice of Tom's capture by the enemy. The fraud is discovered on Tom's return in a dramatic scene where Jack attacks the flag that reminds him of Tom. This act hardly seems consistent with his previous character. Doubtlessly it would have been better had he revealed some such traits in the beginning or had he been played as a foreigner.

The Sheriff's Brother (Essanay, July 1).—The sheriff's conflict with his duty and sentiment is given fresh and original treatment in this picture and is well rendered by all concerned. The younger brother runs away from home and years afterward is met by his older brother, who has promised his mother to look after this one, should they meet. They meet: the older brother is sheriff and the younger is a notorious outlaw. The older brother recognizes

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him by a scar not previously alluded to. While the sheriff's posse are trying to break in the door for a seemingly over long time, the sheriff and the brother are arguing. The older brother refuses to put on the handcuffs, and at last the outlaw shoots himself to save his brother's honor.

The Craven Heart (Selig, July 6).—This film seems to be more for the purpose of featuring a fire and the manipulation of a fire department, and as such is a success. The story and characters, however, are sometimes lost in the process. The young lady in her desire to become a countess forsakes her true love. He finds that the count is married and follows him with his wife to the hotel. Here he exposes him and a fight ensues rather remarkable in conception in that it does so little damage. The count seizes a lamp and hurls it at the young man, cutting off their escape and setting fire to the hotel. On the arrival of the fire department the count falls from the ladder that seems to break on purpose, and is evidently killed, while the young lady goes back to her young lover. The film has interest, however, in spite of the rather made up story.

The Crucial Test (Edison, July 7).—Adapted from Richard Harding Davis's story, "The Derelict," this makes a decidedly superior motion picture, in acting, treatment and effects obtained. The battle against the Spanish fleet at Santiago Harbor is convincingly depicted. Channing is discharged from his paper for failure to get news, and the star reporter, Keating, sent in his place. Keating is ordered to hire a tug and watch the manœuvers of the fleet in front of Santiago Harbor. Channing obtains the position of deck hand on the tug, and while Keating lies in the cabin below stupefied by drink, he witnesses the battle between the fleets, writes up the article, returns to the wharf and sends off the copy in Keating's name. When six months later he appears at the newspaper office, having worked his way back, he regains his position through Keating's disclosing his identity as the man who made the scoop.

Along the Danube (Pathe, July 7).—These scenic views along this old and interesting river strike one as being especially good. They stand out in bold relief, as would be seen by the natural eye.

Obedient Limbs (Pathe, July 7).—This is a novel trick picture. A man's arm separates itself from his body to get a book from the bookcase. Both arms likewise get his coat and hat. Run into by a man with a ladder, his leg returns to avenge the insult. He is last seen being hauled to an upper story by his own arms at the window.

Chinese Potteries (Pathe, July 7).—A Pathe industrial film generally means a complete handling of the subject in both an instructive and entertaining manner. In this film the process by which these people make their pottery is clearly shown, from the making of the paste to the last bit of decorating and its subsequent sale.

Trading His Mother (Edison, July 5).—Some may call this story thin, but to this reviewer it is plenty strong enough to hold together, for the reason that it deals humanly with human affairs. The pretty widow's young son objects to his mother marrying again, and she refuses her suitor unless the boy can be won over. The suitor buys the boy with a gold watch, or, as the film caption has it, the boy sells his mother. During the wedding tour that follows, the boy is left behind, becomes lonely and repents of his bargain. He is writing to his new father to give him his mother back and take the watch, when the couple enter and soon convince him that he can have sufficient ownership in his mother and can keep the watch—only he must love the man, too. Miss Fuller as the widow, Mr. McDermott as the new husband, and Tale Boss as the son were all excellent.

Polish and Pie (Edison, July 5).—This short farce has many laughs, based on the mistake of the new cook in putting a bottle of shellac in the pie. She thought it was whisky, because it was in an old whisky bottle. It would seem that so vulgar and slovenly a cook would not have remained in so decent a household long enough to make even one pie, but, this objection aside, the part is well played by Belinda Bainbridge.

Ancient and Modern London (Eclipse, July 5).—Scenes in London, including a trip by boat along the Thames, and a view of London Tower, prove very timely and interesting. Suitable sub-titles help it out, but there might have been more of them.

Boys Will Be Boys (Eclipse, July 5).—It is some time since we have had boyish pranks in pictures, and these are therefore welcome—the more so because they start with a lesson. A boy delivering some custard cake pauses in front of the window of a shoemaker, who is a jolly joker. The shoemaker reached out with his brush and blacking and daubs the boy on the face. The boy in justifiable revenge grabs the man over the face with the custard. Thus started, the boy and a companion start out playing pranks of various kinds, all of which are good for hot weather laughter.

To the Aid of Stonewall Jackson (Kalem, July 7).—We have in this film a return of the girl spy, in which series Miss Guantier made so many friends. Her work shows more finish than in the earlier subjects, and the story itself is vastly better managed. She overhears the plans of General Shields to attack General Jackson, and she rides many miles to give the warning. She overcomes all obstacles, which are many and plausible, and arrives in Jackson's camp in time to enable that commander to anticipate the move of General Shields and attack his forces in the rear. The military scenes are exceptionally faithful.

The Woes of a Wealthy Widow (Vitagraph, July 7).—In this farce comedy are collected all the eccentric comedy people of the Vitagraph staff—a sort of special beauty show. The story rambles a little, having no very clever idea at its bottom, but owing to the fine acting of the principals it is never for a moment dull. Mr. Bunny as the first suitor of the wealthy widow (Flora Finch) is sent about his business when a more comely suitor applies for her hand and fortune. He turns out to be a would be bigamist, and an Italian count takes his place, but loses it when he insists on eating all the spaghetti without serving her. As he used a spoon to aid his fork in managing the elusive dish, he proved himself no expert spaghetti eater and should have been kicked out as an impostor. Mr. Shea as a lawyer now becomes the widow's suitor, but his three mischievous daughters make so much trouble in the widow's apartments that he gets bounced too and Bunny comes back into his own.

The Snake Bite (Lubin, July 6).—One could hardly call this the most natural picture ever produced. Jack discharges Bill and then hires him over again to give him another chance. Then Edith goes off on a ride and Bill in revenge, though just what he had to revenge was not in evidence, cuts the girth to her saddle. The actress then tumbles off her horse on purpose. The mother, sitting home in her chair at this point, had nothing to do with the story. It takes a whole squad of cowboys to come after her. At a dance following Bill is put out. He goes to the saloon and is apparently followed by the rest of the boys from the dance, but the next scene shows it must have been next day. A challenge takes place that is not clearly defined in its working out, it would seem as if some of the others should have been around, as it was a public challenge. While they are away summoning Edith, Bill shoots Jack from behind a tree. When they arrive he said it was a snake bite, and Edith walked off on his arm. She was, indeed, a fickle young lady, and the assembled company did not seem prone to investigate. It does not seem quite moral in its trend.

The Latent Spark (Vitagraph, July 4).—A comedy of decided original trend, and as cleverly executed is herein unfolded. The actor playing the tramp makes a very consistent and typical character. The backgrounds on shipboard and the settings of a Chinese village are especially praiseworthy. A tramp while escaping from the angry populace, from one of whose number he had stolen some clothes, seeks shelter in what is apparently a man-of-war. As a stowaway he comes to light in Hong Kong, where he is set to work. Proving himself to be exceedingly insufficient he is put ashore. Here he completely vanquishes a crowd of Chinamen who have made attacks upon the American flag, which act arouses all his latent patriotism. He is taken on shipboard by the middies, who start in to give him all the rights of Christian burial, but in the midst of all this impressive grief and respected heroism he comes to life—making an exceptionally laughable and unexpected conclusion. It is a picture with many good points and somewhat of a departure.

The Price of a Man (Edison, July 4).—This story is interesting and entertaining and very naturally played, but it would take a few more scenes to convince this reviewer that the hero was not acting with far more sentiment than would the average man. In fact, the story seems to begin before it needs to, and seems to attempt too much for the space allotted a film. Consequently many scenes are left out leading up to subsequent events that rightfully belong in the drama, which is apt to be told more by titles than by sequence of scenes and actions of players. It deals with a man escaped from prison. He had been wrongfully sentenced for murder. He was sheltered by a widow with two children, who were about to be dispossessed for default of $500 on a mortgage. Seeing a reward offered for his return he went to a minister and bade him hand him over and collect the reward. This was done, but the man was later freed by a confession of the real murderer and the pardon of the governor. The happy family was shown in the last scene which might better have been left to the imagination as the story was finished. It is made too complex for the present day length and treatment of picture.

Stubb's New Servants (Biograph, July 3).—This is an amusing little comedy and enacted and presented with the necessary touches, treatment and development that go to make such a film a success. Stubb's old servants leave to married, and Stubb and his wife conclude to do their own work. Unbeknown to her husband, she hires a maid and gives her her clothes. Stubb does the same with a gardener. Stubb and his wife from their respective windows see these two individuals in close communion, and draw conclusions accordingly. They both meet with their respective luggage at the door and the matter is set straight.

The Wonderful Eye (Biograph, July 3).—A well defined farce of rather novel conception is given amusing and consistent treatment herein. A company of players are stranded. While sitting in the park wondering what they should do the leading man, who seemed very much of a comedian, found a glass eye. From thence came an idea. He went to a fruit vender and purchased ten cents worth of walnuts. Another member of the company did likewise. The leading man then returned with his eye bandaged, declaring he had lost his glass eye and offering a reward of $100. After he had gone the other fellow returned with the eye, claiming to have found it among the walnuts. The merchant gave him $50 and took the eye, but he waited long and in vain for the owner. The fifty took the troop on their way.

Foxy Izzy (Lubin, July 3).—This is a rather clever anecdote in the form of a picture, but one has the feeling that the actors involved might have made more of the situation. Their moves were sometimes too deliberately on purpose to be funny. Two tramps rob a Jew peddler. He follows them and tells them people will not believe he has been robbed if they see no bullet holes in his clothes. They obligingly condescend to shoot through certain portions of his apparel. When their bullets are all gone, he overpowers them and thus regains his wealth.

His Birthday (Lubin, July 3).—An amusing comedy complication is presented on this film with more or less success. It is not, however, quite as natural and spontaneous in places as it might be. A young wife asks the assistance of her husband's office clerk in fitting up her husband's office for his birthday. He imagines there is something between the two and goes home to think it over, which seems a mere subterfuge on the part of the scenario writer to get him out of the way that is a natural move on the husband's part. He is called back to the office by the clerk and learns of his wife's surprise. Bows on the chair and the like seemed to be a trick for a misplaced laugh. It is fairly well acted.

A King Lear of the Village (Gaumont, July 3).—An aged father, now blind and living with an old servant, makes over his property to his two daughters and their hus-

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Approximate length, 998 feet.

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Bobby, The Coward

A Story of the Streets of New York

The little family consisted of the old grandfather, Bobby and his sister, and depended solely upon the efforts of Bobby for sustenance. At the opening of our story Bobby being out of work starts out to look for it, and encountering a couple of corner loafers is insulted, which insult he failing to resent brands him a coward in the eyes of his sweetheart, who witnessed the episode. Later on, when the safety of the little family is at stake, Bobby becomes their heroic protector, proving to his sweetheart that he is not such a coward after all.

Approximate length, 998 feet.

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bands. He goes to live with the eldest, who neglects him, and at last compels the younger sister to assume the care of her father. The old man is so affected by the cruelty of his daughters that he starts forth to commit suicide. He is prevented by the old servant, who takes him home to live with her. The picture is well acted and put together.

Waiting (Pathe, July 8).—This film is made vital and substantial by the natural and capable interpretation given his character by Henry Walthal. It is on this account an altogether entertaining and affecting picture. The young man receives the promise of his bride and goes West to seek a home and fortune for her. Both come in due time and she sets forth on her way to meet him. Leaving the festivities and the parson who is to marry them behind in his home, he sets out to the train to meet her. He is informed of the wreck of her train, with all on board killed. The shock stuns his mentality and until his death he daily seeks each train waiting for his bride to be.

Reviews of Independent Films

In the Sultan's Garden (Imp., July 8).—This film of which considerable was expected turns out to be rather cheap melodrama with an old plot that has been worked over in various ways. Some of the action is spirited at times, and the climatical scene where the young American naval officer is about to be shot by the Sultan's order and his shipmates come to the rescue, brings applause from the lowbrows. He tried to steal the Sultan's favorite wife and got caught in the act. She was put into a bag, thrown into the Hudson (beg pardon, the Bosphorus), and picked up by the officer's shipmates. She told them what was up, and they hurried to the prisoner's rescue. How the young officer managed to meet her in the first place, how she happened to talk such fluent English, and a number of other whys are unanswered. Mary Pickford was the wife in the case (there were a number of other wives) and Owen Moore was the officer.

Tommy Wants to Be an Actor (Eclair, July 3).—This farce follows the French formula without sufficient story to make it entertaining. Tommy merely tries to be an actor, and is kicked, bumped, thumped, and generally mistreated until he gets into motion picture studio, where the thumping is part of the act, and he gets real money for his trouble. There was the usual facial contortions to the front.

Can He Save Her (Eclair, July 3).—A dramatic picture without much of a story, but with very good acting and some clever management is shown in this film. A young woman is pursued by a madman in the woods, and the pursuit is witnessed by her family with a telescope, a young man rushes to her defense, and while he is on way we see flashes of the pursuit and of the people in the garden watching through the glass. The rescue is accomplished and the young woman brought home.

Groucho's Quiet Fourth (Yankee, July 3).—Nothing quite as silly as this alleged farce has been produced by an American company in some time. Groucho wants to spend a quiet Fourth, but something always prevents. First it is the boys, then the sham battle in the woods, then a firing squad over a soldier's grave in the cemetery, and finally the inmates of an insane asylum. This was the best scene of all, the players acting quite naturally indeed. Groucho gets locked in the asylum with the others, and it would all have ended very satisfactorily if they had kept him there and all the rest of the lunatics, too. Unfortunately they turned him loose in the last scene.

The Golden Rule (Reliance, July 5).—What might have been a very good, though cheap, story is ruined by mawkish treatment at the end. A young married man has an old friend visit him, and the old friend makes prompt love to the wife, who responds with disquieting promptness. The little daughter of the couple, playing with a camera, makes a snapshot of her mother and the friend kissing. It appeared that the snapshot could not have been made from the position where the child stood, but this may have been a photographic illusion. When the film of the snapshot was developed the husband chased wife and friend out of the house in a very well acted scene. She went home to mother, and straightway father took her by the hand and led her back to husband, who appeared quite glad to meet her. Mace Greenleaf was the husband and Mr. Kirkwood the friend.

A Message from the West (Nestor, July 5).—The only drawback to this Nestor Western film is the Eastern country in which the outdoor scenes are taken, and even in this respect the incongruity is not conspicuous. The story is good, plausible and interesting melodrama. The acting is natural at all times. The young wife is sick and her husband out of work. He steals in a water front saloon, and makes his escape by swimming. He is reported dead, and some time later the wife goes West to her uncle. But the husband is not dead. He had gone West, too, had prospered and had sent money East to his wife. When she was driving out to her uncle's ranch the horse ran away, she was thrown from the rig and was carried into the nearest cabin, which happened to be that of her husband. Result: Happy reunion in which the little daughter, a charming little mite played a big part. Violet Messereau as the wife was excellent.

The Emperor's Debt (Ambrosio, July 5).—Admirably played and managed, this film in which Napoleon is represented in conspicuous character, is an exceptional release. The battle scenes are good and the dramatic scenes better. The soldier saves the Emperor's life, and then goes home, wounded, to visit his family. He finds the tax collector seizing the household goods. The Emperor is expected through the town, and the soldier dons his uniform and stands up to salute. Napoleon responds, recalls the man, hears his story, and later remits his taxes and makes him a lieutenant. In the scene where Napoleon passes through, the actor's good sense in never once turning around to face the camera should be commended.

Foolshead Walter (Italia, July 1).—Foolshead aids a young woman, who dislikes all her suitors, to get rid of them on the day it was necessary for her to make a choice by becoming a waiter at the reception held for this occasion.

The Orphan (Reliance, July 1).—How the Grouch family was transformed by the gentle spirit of love and kindness entering their already crowded home is prettily and impressively told upon this film. The scenes chosen are especially artistic, and it is enacted naturally and effectively with Anthony O'Sullivan and Gertrude Robinson in the leading roles. At the death of the orphan's mother the young minister brings her to live with the uncle, who knows no life but brutality and work. He sets her to work in the fields, all of which she does gracefully. When he is stricken at work she wins him by her gentleness, and with regained strength he becomes a new man. Then the orphan, her mission fulfilled, gives her heart to the minister. The story wins by its simple and direct appeal.

Mutt Joins the Force (Nestor, July 1).—This is the first of the series of Mutt and Jeff pictures, and the producer and actors seem to have caught the spirit and eccentricities of these famous characters originated by "Bud" Fisher to a remarkable degree. Both actors look the characters, and no doubt as time goes on will play with even greater zest and aptness. This picture also introduces the new talking picture device whereby the conversation of the players appears beneath the film instead of the usual subtitles. It makes a distinct and attractive feature, and from the way it is done adds much to the life of the picture. The story itself is characteristic and amusing in its conception. Mutt becomes an officer of the law, while Jeff joins the forces at the telegraph office. Jeff delivers a telegram to police headquarters, telling of a burglary about to be committed. Mutt is assigned, but on the field of action the burglars absolutely refuse to believe that he is a policeman endowed with the power to arrest them. While Mutt sits down to convince them they make off with the booty. Mutt's report at the station causes him to be cast forth on the cold, hard sidewalk. Jeff attempts consolations, but is blamed for it all, and chased up a telegraph pole to await the vengeance of his friend beneath.

For the Queen's Honor (Imp., July 6).—A dramatic story of fine proportion and strength is given a fairly good presentation on this film. It is well acted, costumed and staged. The queen's sister is to marry a young courtier who suspects the queen's honor and informs the king of an intrigue. The queen's sister circumvents the intended discovery and is herself found with the queen's lover. Both confess love for each other to save the queen's name and are married at the king's command. Later the unfortunate lover of the queen poisons the foil of the king while fencing with him and then, letting the king stab him, dies. It would have seemed as if the king might have entered deeper into his part. His lady's falsity seemed almost a matter of course. The lover to the queen's sister seemed to fail to bring out the loss that had come to him in the later scenes.

The Little Wayfarer (Italia, July 6).—A simple little story is given pleasing treatment herein and is very agreeably done, aside from the pantomime, of which the average spectator this side of the country is unfamiliar. The little wayfarer meets a rich and pampered boy, who refuses him alms. Later he saves this boy from drowning, but, offered the reward of a home, prefers the deep, blue sky.

Fate (Rex, July 6).—This story seems to depend too much on its titles for its development, rather than the subsequent action. The result is oftentimes shown without the events leading up to it, making rather a "jumpy" story, that might have been better blended by different treatment and handling of characters. It deals with a gentleman burglar, who marries a respectable girl and changed his manner of life. A former pal turned up, demanding money. He stole it from his father-in-law's desk, evidently, was caught and ordered from the house. He is then implicated in a murder and convicted. He escapes after five years, commits a burglary on his wife's room, where she lives as a wife of former lover. Discovered by his child, he shoots himself, and his identity is kept secret by the other man. It is not always quite natural in its deductions and movements. Some parts left out would have benefited others.

The Court's Decree (Thanhouser, July 7).—A pleasing detective story is unfolded on this film, worked out with care by consistent and logical treatment. The court decrees that after the divorce the child shall go to the father. She is taken to live with an aunt and her mother appears upon the scene in disguise and is hired as governess. She takes the child to room she has hired and leaves her daughter's hat by the pond and thus tries to persuade the family that the child is drowned. Violet Gray, a detective, is called in, exposes the fraud and likewise brings about a reconciliation.

Blacksnake's Treachery (Bison, July 7).—A first-class Indian story is presented on this film that is capably managed and interesting from the nature of its treatment. Mona disregards Blacksnake's advances, which causes a vicious attack upon his part. She is rescued by her lover, Deerfoot. Blacksnake is brought before the chief, who expels him from the tribe. For revenge Blacksnake captures a snake, and, extracting the poison from its fangs, places it in the well where the tribe is wont to obtain its water. Mona sees the act, and informs the tribe. Blacksnake is captured and made to drink the water. He dies an excessively prolonged and violent death. Some good scenery is shown.

Silent Signal (Solax, July 7).—One has the feeling that if this film were a trifle subdued in places the result would be a more natural and consistent performance as far as the characters were concerned. The villain seemed too much the regulation melodramatic stage villain. The story has a unique feature in using the silent signal smoke system, and the general management is good. Wanda is loved by the young sergeant. The rejected rival solicits the aid of the Indians in making an end of the young man. Wanda escapes during the night—an illusion not kept up—and warns the encampment by the silent system she has previously learned from the sergeant. They arrive in time to save the hero and capture the villain.

The Gymnastic Exhibition in the New Stadium at Turin (Italia, July 8).—This is an interesting film showing different middies and their officers performing manoeuvres and feats. One feature is the carrying of a large cannon by a battleship crew through various obstacles.

Thou Shalt Not Lie (Reliance, July 8).—This a strong story with a pointed moral, and is exceptionally well acted, for which much credit os due, as it is a drama that might easily have been misconstrued in its interpretation. It introduces Mace Greenleaf as the leading character, whose work is natural and convincing. The character of the boy is also well drawn. The father is obliged to punish his son for using his gun, and then refusing to admit it, all of which is remarkably well expressed. Later the father is drafted into the army, and while on sentry duty returns to his sick wife. Questioned by the guards who follow they all deny his presence, including the priest, which

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JULY 13, 1911

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WEDNESDAY RELEASES

WESTERN

Foto-Dramas

July 12th, 1911

The Pony Express

Westerns—Thrills that Thrill.

July 19th, 1911

The Plains Across

A Giant Among Westerns.

SATURDAY RELEASES

MUTT AND JEFF

Foto-Farces

July 15th, 1911

A Personal Affair

Mutt and Jeff at Their Best.

July 22, 1911

Mutt and Jeff

Funny Foto-Farce.

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makes one wonder a little, until the boy awakes and being asked, mindful of his father's words, tells the truth. The priest, however, intercedes for the father.

The Haunted Island (Powers, July 8).—This was an exceedingly interesting picture as far as it went, but it left too much unexplained to be thoroughly satisfactory. The effect of the burning boat was not always happy in its conclusions, as the man and woman seemed to leave the boat previously seen as if about to sink, but then quite stable. The boat buried in the sand was novel and well conceived. A young man and woman leave a burning vessel together. One wondered why they did not stick to the others. They are cast on a desert island, where they are startled to find a tolling bell, but no sign of life. Later they find a wreck buried in the sand. A figure makes his presence known here and is shot while running up the beach. Here the story refuses to go on to the solution, as they are promptly rescued, and that is all.

LICENSED FILM RELEASES

July 17, 1911.

	Feet.
(Bio.) The Indian Brothers. Drama..	996
(Pathe) The Daughter of the Watch. Drama	430
(Pathe) Benares, the Holy City of the Hindoos	...
(Pathe) Raising Ostriches in Egypt...	270
(Selig) The Way of the Eskimo.....	1000
(Lubin) Alice's Sacrifice. Drama.....	1000
(Kalem) The Badge of Courage. Drama	1000

July 18, 1911.

(Vita.) Lure of Vanity. Drama.....	...
(Edison) The New Church Carpet. Drama	1000
(S. & A.) Her Dad, the Constable.....	...
(Selig) The Warrant. Drama.....	1000
(Gau.) Under the Palms of Tunis. Scenic	360
(Gau.) A Shot from the Brush. Drama	640

July 19, 1911.

(Edison) A Famous Duel. Com.....	980
(Pathe) Her Gypsy Rival. Drama....	1000
(Kalem) Making Mother Over. Com..	990
(Vita.) On a Tramp Steamer.....	...
(Eclipse) The Tie that Binds. Drama.	760
(Eclipse) A Round-Up in Chili. Sport	240

July 20, 1911.

(Bio.) The Ghost. Com.....	481
(Bio.) Jinks Joins the Temperance Club Com.....	515
(Sel'g) The Prodigate. Drama.....	1000
(Lubin) A Gay Time in Atlantic City. ...	
(Melies) Bessie's Ride.....	...
(Pathe) Memories of the Past. Drama.	1000

July 21, 1911.

(Pathe) Review of the French Army..	350
(Pathe) The Perfume Clue.....	640
(Vita.) Sky Pilot. Drama.....	...
(Edison) The Capture of Fort Ticonderoga. Drama.....	1000
(Kalem) By the Aid of a Lariat. Drama	1000
(S. & A.) God's Inn by the Sea. Drama.	1000

July 22, 1911.

(Pathe) The Zyiras. Acrobatic.....	150
(Pathe) Her Boy. Drama.....	827
(S. & A.) The Outlaw Samaritan. Drama	1000
(Vita.) A Widow Pogson's Husband. Com.	...
(Lubin) The Stranger in Camp. Drama.	1000
(Gau.) Jimmie, the Detective. Drama.	678
(Gau.) In the Shadow of Vesuvius. Scenic	302

INDEPENDENT FILM RELEASES.

July 10, 1911.

	Feet.
(Amer.) Cupid in Chaps.....	...
(Imp.) A Gasoline Engagement.....	1000
(Eclair) A Child's Heroism. Drama..	995
(Champion) From Wallace to Grant. Drama	1000
(Yankee) Portuguese Joe.....	...

July 11, 1911.

(Bison) A Red Girl's Heart.....	...
(Powers) How Auntie Was Fooled....	...
(Powers) The Love Tyrant.....	...
(Thanhouser) When a Man Fears.....	...

July 12, 1911.

(Reliance) The Turning Point.....	...
(Champion) Tony Would Be a Cowboy. Com.	950
(Solax) Baby's Rattle.....	...
(Solax) That June Bug.....	...
(Ambrosio) The Wrong Telephone Call	...
(Nestor) The Pony Express.....	...

July 13, 1911.

(Imp.) At a Quarter of Two. Drama.	1000
(Amer.) The Outlaw's Trail.....	...
(Itala) The Inventor's Wife.....	...
(Rex) The Vagabond.....	...

July 14, 1911.

(Bison) Generous Cowboys. Drama....	...
(Lux) The Accident. Drama.....	1000
(Thanhouser) Won by Wireless.....	...
(Yankee) The Man Underneath.....	...
(Solax) The Girl and the Broncho Buster	...

July 15, 1911.

(Gt. Northern) A Soldier's Life.....	...
(Gt. Northern) At Sea Under Naval Colors	455
(Itala) Toto Enthusiasts, a New Fashion	...
(Powers) Nat Wills as King of Kasam. Com.	...
(Reliance) The Angel. Drama.....	...
(Nestor) Mutt and Jeff.....	...

MOTION PICTURE NOTES.

At Fort Madison, Ia., the Crown has again changed hands. H. S. and E. M. Payne took charge July 1.—H. E. Schuster purchased the Empire from A. L. Svendsen, who moved to Watertown, Wis., where he has secured a vaudeville and picture house.

At Tupelo, Miss., E. B. Merriman and W. D. Webster have bought the Electric Theatorium and will continue using licensed films. Notwithstanding the prevailing hot weather, business continues good, a number of electric fans making this house a cool spot.

LETTERS TO "THE SPECTATOR."

(*Continued from page 21.*)

Waldo C. Rice, of Buffalo, is another picture patron who is puzzled at seeing Arthur Johnson's face in recent Reliance films, and he thinks that Lubin will miss him sadly. A hint as to the apparent impossibility of a picture actor working for two companies at the same time will be found above. It isn't the actor who works double; it's the actor's picture. See? Mr. Rice is a great admirer of the Biograph. "You can't get around it," he says; "the Biograph Company certainly does lead."

"A. W. N.," of New Orleans, thinks THE MIRROR is "one of the best trade papers out." Trade papers, too, mind you! After all the argument The Spectator made a few weeks ago to prove that a professional or amusement paper is not a trade paper, this is, indeed, a sad, sad blow. Nevertheless let us return good for evil. The Powers Company is still taking pictures. The Imp players are not in Cuba now. The address of *The Editor* is Ridgewood, N. J. Scenarios need not be copyrighted.

Our invalid friend, "An Admirer," writes again from St. Vincent's Hospital, Norfolk, Va., thanking THE MIRROR and MIRROR readers for kind wishes, renewing her vow as a MIRROR "booster," and asking if it is essential that the National Board of Censorship should pass on all scenarios. The board passes only on the completed film and never sees the scenario. It is not a compulsory censorship, but is a voluntary agreement between nearly all the manufacturers and the board.

Josephine L. D'Arcy, of Baltimore, wants "fewer farces and more refined comedy," fewer "coarse cowboy films," and more American historical and social scenes. "We Southerners," she declares, "have grown tired of the meaningless Western stuff."

Violet Young, Miss G. V. Dean, Miss V. O. Young, Mrs. C. T. Young, and Mrs. Thomas Watson, all of Easton, Md., join in asking a bunch of questions. The leading lady in The Buried Past (Edison) was Nancy Avril. The Phoney Prince (Kalem) was Henry Walthall. The father and mother in Easter Babies (Vita.) were Mr. Morrison and Grace Lewis. Mr. Delaney is still with Vitagraph, and so is Florence Turner. Reliance has no regular leading lady. Alice Joyce is still with Kalem. Next!

C. B. Smith, Denver, Colo.: The educated Indian in Indian's Sacrifice (Lubin) was Harry Myers. The professor in The Professor's Ward (Lubin) was Arthur Johnson. Liz in Liz's Career (Lubin) was Eleanor Caines. The widow in The Widow's Choice (Lubin) was Rita Davis. The actress in Turning the Tables (Melies) was Edith Storey. Can't tell you how long Lottie Briscoe's contract runs with Essanay, but hope with you it may run for two or three years more. The railroad in Kalem's Railroad Raiders of '61 is a Florida railroad and the engines used in the picture are of the type of the period represented. They are old relics out of commission and were repaired for this occasion.

H. L. D., Gloucester, Mass.: The bachelor in The Fascinating Bachelor (Lubin) was Arthur Johnson.

WASHINGTON.

Lorna Doone Stopped by the Heat After One Performance—Other Events

WASHINGTON, July 11.—The intense heat here brought to an abrupt termination the Summer stock season of The Vagabonds co. at the Belasco Theatre, Wednesday, after a single performance of Lorna Doone, the premiere of which scheduled for Monday night was postponed until Tuesday, at which performance Charles Hopkins, who had one of the leading roles, that of the highwayman, Tom Faggus was unable to appear, and the part at a moment's notice was played by the author, Willard Holcomb, who proved as excellent an actor as he is a dramatic critic and playwright. There was no Wednesday matinee, on account of the heat, and just before the evening performance a communication was received from Percy Standing, the leading man, that he had also been overcome by the heat and would be unable to play, which announcement determined the management to withdraw the play and close the season. The single performance demonstrated that Mr. Holcomb has unquestionably written an extraordinarily strong play. The cast is appended for future reference: John Ridd, Percy Standing; Tom Faggus, Willard Holcomb; Sir Ensor Doone, William Robertson; Counsellor Doone, Lionel Belmore; Carver Doone, Rhoden Lewis; Charlieworth Doone, Osborne Searle; Earl Brandir, W. H. Conley; Bill Twiddy, C. O. Shaw; Jem Bloomfield, William H. Thompson; Jan Fry, W. H. Conley; Mrs. Ridd, Maude Allen; Annie Ridd, Virginia Pearson; Mother Meldrum, Mrs. Stanhope Wheatcroft; Gwenny Carfax, Gertrude Augarde; Lorna Doone, Mrs. Hopkins.

The Columbia Players with crowded audiences enter into the thirteenth successive week of a most remarkable stock season at the Columbia Theatre with an exceptionally strong performance of Eugene Presbey dramatization of The Barrier. George W. Barbier excelled in the part of the rugged old trader, John Gale. Stanley James was a notably prodcient Dan Stark. Frances Nellson gave an excellent performance of Neela, while the Captain Burrell of A. H. Van Buren was in that popular leading man's best view. Other characterizations of genuine merit were the No Creek Lee of Everett Butterfield, the Poleon Doret of Frederick Forrester, the Ramsies of John M. Kline, the Corporal Thomas of Arthur Ritchie, the Alinna of Emelie Melville, the Mollie of Peggy Helen Hayes, and the John of Master John Hitts. Next week, Little Lord Fauntleroy, with Helen Hayes in the title-role. The Texas Steer is in preparation.

Manager William H. Rapley, of the New National Theatre, and Mrs. Rapley, have gone to Poland Springs, Maine, for the Summer.

Eugene Kernan ("Hughey," as he is most familiarly known), the resident manager of the Lyceum Theatre for the past twenty years, has engaged A. C. Mayer for the active management of the house during the coming season. Mr. Kernan will remain in control in an advisory capacity. Mr. Mayer has resigned the active management of the Casino, but still retains his position as president of the Mayer Amusement Company, which operates the Casino.

C. H. Robinson, the new Luna Park manager this season, by his hustling methods is rapidly bringing that resort back into strong public favor. The Alfresco Troop of athletes and high wire walkers is an attraction of merit, playing the park this week.

The vaudeville bill presented at the Cosmos this week includes the act of Phasma, "Goddess of Light"; Da Vaull and Lotta's playlet, The Artist's Dream; Jolly Jack Atkins, in The Census Taker; Gardner and Parker, in a singing, dancing and whistling turn, and Harry Fields, tramp juggler. JOHN T. WARDE.

BROOKLYN AMUSEMENTS.

Victor Herbert, Headliner at Brighton Music Hall—Irene Franklin at the Brighton.

Comedy week prevailed at the Brighton Beach Music Hall last week with Victor Herbert in his sketch, Change Your Act, or Back to the Woods, as the headline feature. Sharing first honors with Mr. Moore was Bessie Wynn, the lady dainty of vaudeville. Miss Wynn is an established favorite with the patrons of the Music Hall, and her new songs were applauded enthusiastically. Al. Fields and Jack Lewis unfolded a bundle of nonsense called The Misery of a Hansom Cab. A dramatic treat was offered by Sheridan Block in a little play called The Defaulter, in which he enacts all the roles himself. "Swat" Milligan, a laughable baseball skit, by Bozeman Bulger, made a decided hit. Other features of the programme were Klein Brothers and Sibyl Brennan in a lively musical sketch, introducing clever singing and dancing; the Loleon Sisters, wire walkers and sharpshooters; Goldsmith and Hoppe as the Commercial Drummers, Myers, Warren and Lyons, acrobats, and Larsen Brown. This week: Grace Van Studdiford, Torbe and Adams, Dolan and Lenharr, Gus Edwards's School Boys and Girls, Hall and Thomas, Rice Sully and Scott, the Great, Will Dillon, and Terry and Lambert.

Last week was marked as a record breaker at the New Brighton Theatre, for at every performance seats have been at a premium. Irene Franklin headed by far the best bill at the seaside playhouse in some time. She was assisted by Burt Green, and before the audience allowed her to get away she was obliged to sing one or more of her old favorite songs. Beatrice Ingram and company appeared to advantage in a one-act play, Contentment, which is somewhat out of the ordinary run of vaudeville acts. Fred Hayden, Eddie Borden and Tom Hayden scored a decided hit with their dancing and singing. Conroy and Le Maire are as funny as ever in their laughable absurdity. The Kiss of Blackwellis, Charles and Fanny Van caused many laughs with their act. A Chat on Emergency. The olio was rounded out by the following entertaining acts: Bigler and Estribe Frank, Peggy Monroe, dainty comedienne; the Grazers in their novel dance offering, and Wentworth, Vesta and Teddy. This week: Montgomery and Moore, Trixie Friganza, Frank Tinney, Wilfred Clarke and company, Toots Paka and her Hawaiians, Six American Dancers, Ernest Pantser Trio, and Beatrice McKenzie.

The Prince Chap was well presented by the Grace Parton Stock company at the Sam S. Shubert Theatre last week. The audience was large throughout the entire week, and was entirely pleased. As William Parton, Sam B. Hardy was excellent, and Frank Armstrong was dignified as Jack Rodney, the Earl of Huntington. Harry E. McKee made a typical English servant. The other characters were well sustained. Especially good was Dorothy Lee as Claudia, who is the leading character of the play. This week The Lottery Man.

CHARLES J. RUPPEL.

STOCK COMPANIES.

Thomas Wise joined the Stubbs-Wilson Players at Olentangy Park, Columbus, Ohio, last week, to appear with them in his own play, A Gentleman from Mississippi.

Dwight A. Meade joined the Adele Blood Stock company at Riverview Park, Louisville, Ky., on July 2, as leading man. His opening role was Prosper Couramont in A Scrap of Paper.

The Robert Haines Stock company closed in Asbury Park Friday night on account of the heat.

QUESTIONS ANSWERED.

G. S., Lowell, Mass.: The Sporting Duchess originally was produced in London under the title The Derby Winner. The original New York production was made at the Academy of Music on Aug. 29, 1868. The cast: Douglas, E. J. Ratcliffe; Harold, Roy Richardson; Colonel Donelly, Alfred Fisher; Major Mostyn, Francis Carlyle; Captain Lord Chisholm, W. D. Hanbury; Captain Ragot, Francis Neilson; Hon. Guy Reamish, Rhynas Jones; Rupert Leigh, William Harcourt; Captain Cyprian Streatfield, R. A. Roberts; Joe Aylmer, J. H. Stoddart; Maria, Agnes Booth; Muriel, Cora Tanner; Mrs. Donelly, Agnes Proctor; Annette Donelly, Jessie Busley; May Aylmer, Margaret Robinson; Vivian Darville, Alice Fischer; Hon. Frances Collonby, Louise Muller; Clarissa Doncaster, Ellen Ryan; Hortense Beckingham, Alice Hall Kilby.

M. A. P., Baltimore, Md.—Marion Shirley for several seasons has been playing the leading role in Paid in Full. Address her in care of this office.

Mrs. C. J. G., Detroit.—We do not know where William H. Thompson and William Oakland are. You might locate them by addressing them in care of THE MIRROR.

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Bessie McCoy, Harry Watson, Jr., Lillian Lorraine, Walter Percival, Fannie Brice, Leon Errol, Ann Meredith, Chas. A. Mason, Dolly Sisters, Tom Dingle, Clara Palmer, Brown and Blyler. 75—Anna Held Girls—75 Also Bert Williams.

To Lease—For Stock or Res. Road Mgr.

4 Act Rural Comedy Drama—Female Star—Strong Cast, Tried Success. Add. Eleanore Leavels Flaig, Horne Stock Co., Akron, Ohio

NOTES OF VARIOUS ACTIVITIES.

Frederick P. Jones, the broker, reports among some of his sales a house on Olive Street, Long Beach, facing the ocean, to George Blumenthal, manager for Hammerstein; also a cottage on Olive Street to Mrs. M. T. Fuller, and on Penn Street, the Robert Graves bungalow to Harry F. Cochrane, of Brooklyn. All furnished cottages, with a few exceptions, have been leased, and there is still a strong demand for the others.

"Two Little Girls in Blue" and "After the Ball," songs made popular by J. Aldrich Libbey eighteen years ago, and with whose success he has always been identified, were successfully reintroduced by him last week.

J. C. Williamson, the Australian manager, will make his headquarters with his American agents, Sanger and Jordan, while in this city.

DATES AHEAD

(*Received too late for classification.*)

HALL, DON C. (Don C. Hall, mgr.): Watervliet, Mich., 10-15, Dowagiac 17-22.

HARTMAN, FERRIS (C. V. Kavanagh, mgr.): Seattle, Wash., 9-15, Tacoma 16, Victoria, B. C., 17, Nanaimo 18, New Westminster 19, Bellingham, Wash., 20, Everett 21, Ellensburg 22, North Yakima 23.

NAPOLEON STOCK (Herman Duier, mgr.): New Orleans, La., July 2—indefinite.

NEILSON, MARIE, STOCK: Muskogee, Okla., 10-15, Tulsa 17-22.

TOLSON STOCK: Springfield, Mo., 9-15, Pittsburg, Kan., 16-22.

VANCE, WILLIAM, STOCK (Robert Blaylock, mgr.): Des Moines, Ia., July 9—indefinite.

CORRESPONDENCE.

(*Received too late for classification.*)

NEW YORK.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Kirk Brown Stock co. 10-21.—LYRIC (William E. Lewis): Belgrade Stock co. 2-8 to good business, despite warm weather.—ITEM: Elks' celebration 4; phenomenal success; evening features were: Burlesque circus parade and miniature Mardi Gras; publicity end handled by Manager Mattraw and Don Holbrook, Mirror representative.

DON HOLBROOK.

PENNSYLVANIA.

PITTSBURGH.—The Pittsburgh Hippodrome offers the following bill this week at Forbes's Field: The Broadwicks, French aeronauts; Meehan's Leaping Hounds, Van Cleve, Denton and Pete, the man, girl and circus mule; Frey Twins, wrestlers; Wilton Brothers, acrobats; Five Pirescoffis, jugglers; Wills and Hassan, equilibrists; De Velda and Zelda, electrical effect equilibrists; Skrenka Sisters, revolving ladders and flying trapeze; Julian and Dyer, comedy knockabouts; three mile race between Percy Smallwood and William Stanley on outdoor moving pictures, James B. Adams, New York Hippodrome clown, and others.—The Girl with the Green Eyes is the play presented by the Harry Davis Stock co. at the Grand the current week and Before and After is announced for the coming week. Leah Winslow has been engaged as leading woman to succeed Lillian Lawrence.—The Nixon has reopened with moving pictures of the coronation and will run indefinitely.—Kennywood and West View Parks still attract large crowds and the amusements remain the same.

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